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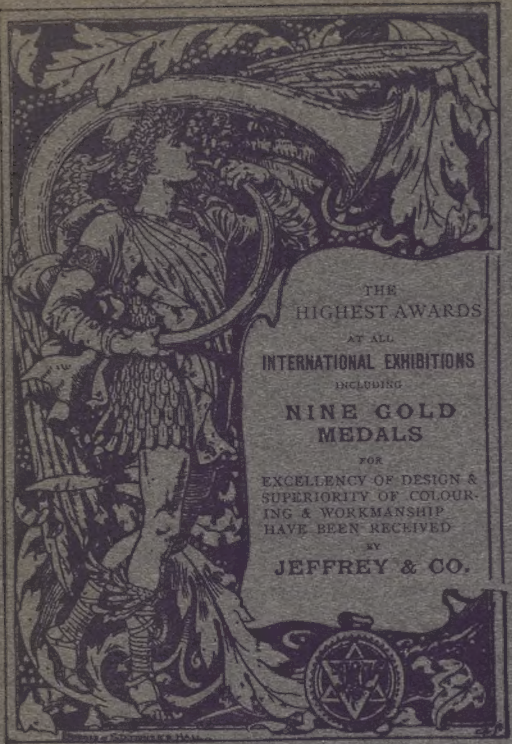

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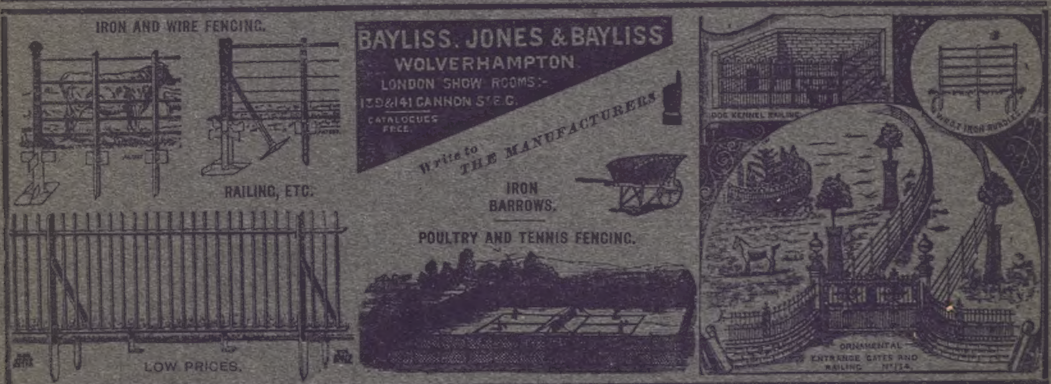

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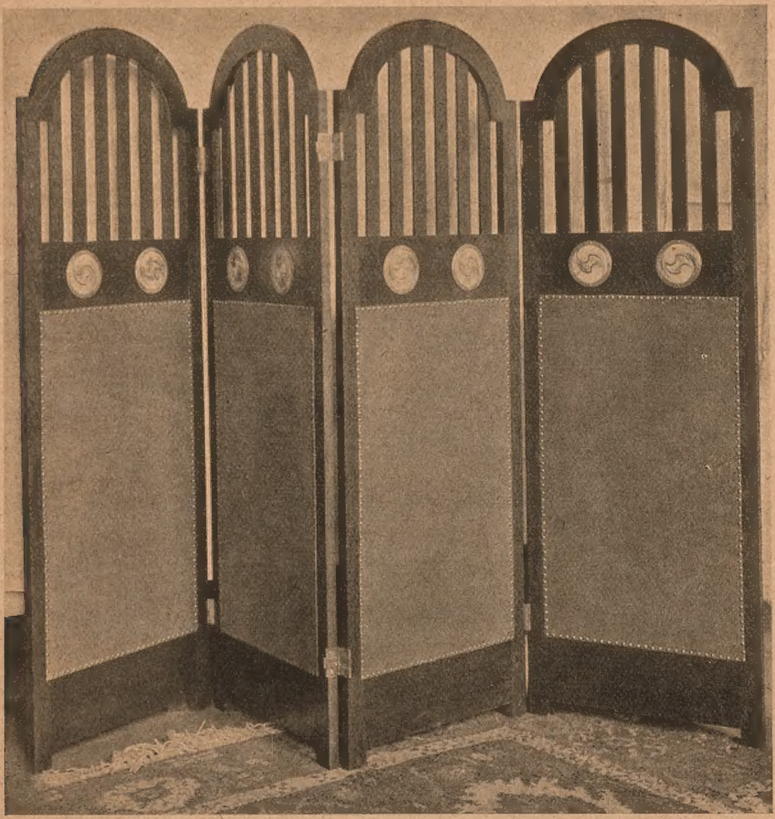

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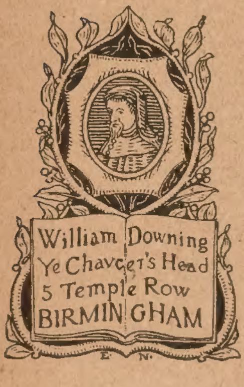

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PREFATORY NOTE.

THE purpose of this book is a simple one, namely, to give typical and varied examples of contemporary pen-and-ink drawings. It is not intended to supply an illustrated catalogue of all the notable pen draughtsmen of Europe and America. Some well-known names will be missed, and missed with regret; but the Editor has endeavoured, within the limits of the space at his disposal, to render each section of the book as representative as possible of the best work of the nationalities dealt with.

HE has cordially to acknowledge the courtesy of many owners of copyrights for sanctioning the reproduction of published drawings; and his best thanks are due to all the artist-contributors, and especially to those who are represented either by work done expressly for the occasion, or else by drawings which are printed here for the first time.

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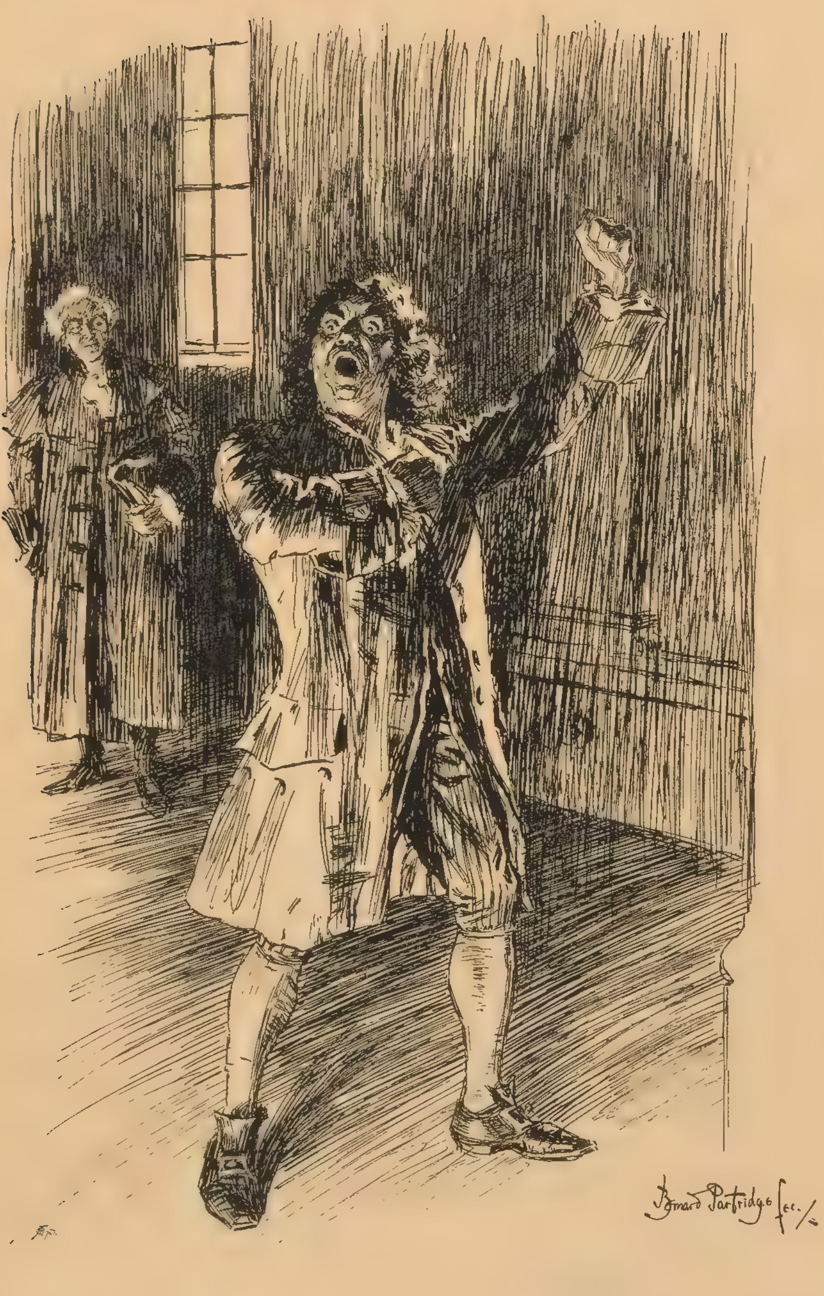
BRITISH PEN DRAWINGS. BY J. M. BULLOCH.

SITTING down in his little laboratory at Chalons-sur-Saone to capture or harness the sun—for that was what his experiments in photography really involved—the neighbours of Joseph Nicéphore Niépce who had known him from boyhood must have thought him mad; and he, even in the moments of his wildest dreams, can have had only the faintest conception of the vast dominion he was annexing for posterity. The year 1814 was connected in the eyes of the world with a very different kind of dominion, for it remained to be seen whether the little Corsican was to hold that which he had conquered. England—which had really produced the first photographer in the person of Wedgwood—said Napoleon nay; and, amid his scientific visions, Niépce may have regretted that the bad health which had removed him from the Emperor's army nearly twenty years before, after seeing the campaign in Italy, and which had ultimately driven him into retirement in his native townlet, should have kept him out of the great struggle, and made him fight his battles in the little laboratory. Victory came not so soon as Waterloo to Wellington, but Niépce finally won. After ten years' fighting and manœuvring, he made his conquest of the sun itself, and in 1824 he managed to produce proofs from photo-etched plates. In that moment, although Niépce can hardly have recognised the fact, new possibilities were given to the art of duplicated illustration. That is to say, he had made the finality of the draughtsman attainable, and removed the necessity of the intermediary interpreter, whether on stone or wood.

A GREAT deal, however, remained to be done to make Niépce's discovery really practicable. Many other fighters had to enter the field—many other battles had to be won before the first victory was scored. It is not proposed here to give a history of the evolution of mechanical etching: it is enough to note that Niépce's discovery set many active minds to work—Daguerre and Poitevin in France, Fox Talbot in England, Carl Klic in Vienna, and Egloffstein in the Quaker City of America. But nearly a quarter of a century passed before practical success was achieved; and France was the winner, after all—for it was in 1848 that M. Gillot, the lithographer of Paris, began mechanical etching, or, as he called it, "gravure panéconographique." Though fifty years have gone since then, Gillot's method remains in its essentials perfect for the reproduction of pen-and-ink work, for, as an expert has recently put it, "the results obtained then were equal to those of the present day."

IN view of this fact, it is at first sight rather astonishing that mechanical etching took so long to be acclimatised in this country, for the first etcher of the Gillot school did not come to England till 1876—he remains at his task to this day in London. But this is neither an accident nor an incident in the history of mechanical etching. It is typical of the whole struggle that had to be faced before the method could be tolerated. The experimenters, from Niépce to Gillot, had to capture not merely the sun: they had to master not only many unfamiliar aspects of mechanical chemistry: but the whole forces of expert and public opinion on Art had to be educated afresh. Even in his native Paris, where Art ideas move more swiftly than with us, Gillot was discouraged by draughtsmen and the publishers, to say nothing of the intermediaries, the wood engravers, who till then had passed on the original creator's impression to the public, *viâ* their own technique and temperament. Thus, although the "Illustrated London News" was started in 1842, it did not use a "process" block till 1880, while the history of "process" as a real business in London dates really from 1888. That is only twelve years ago; but in that brief space the whole outlook of reproduced illustration has completely altered, so that, while London had 162 wood engravers in 1884, it has only eighty to-day. While there was but one "process" firm in 1876, there are fifty-six to-day. Again, in 1883 there were but four sixpenny weeklies, using some eighty blocks, to-day there are fourteen, totalling something like one thousand blocks per week.

THE effect of this transformation cannot well be over-estimated, for it has evolved not so much a new mode of reproduction as the creation of a new school of draughtsmen, and, secondly, a new race of printers. It is difficult for us to-day, even with the memory of only twelve odd years of mechanical reproduction, to understand the haphazard methods of the older draughtsmen on wood. A historian of the "Illustrated London News," for instance, has put it on record that not a single picture in the opening number (May 14, 1842) was drawn from sight. But placing that aspect of the question to one side, it is notorious that the early draughtsmen, like Sir John


Bernard Partridge fec.

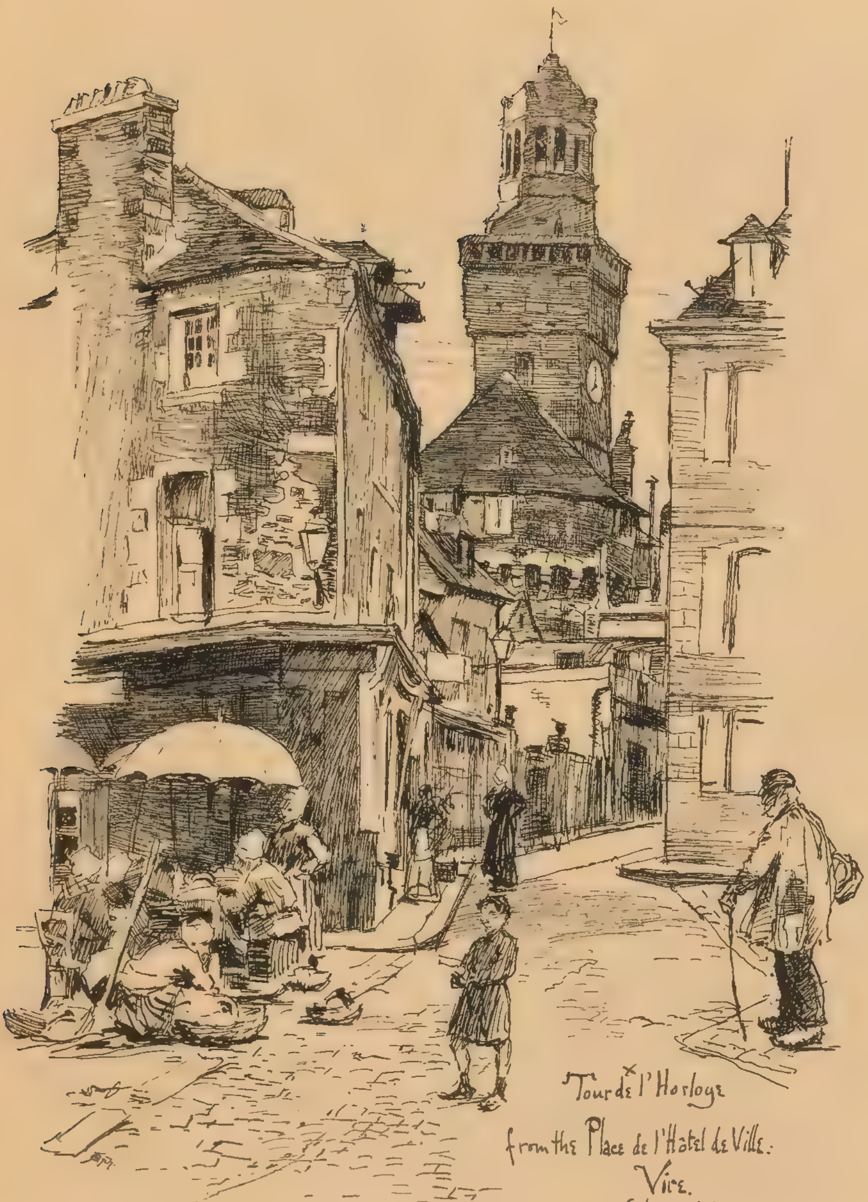
The Actor
BERNARD PARTRIDGE
11

(By permission of "Punch")

Gilbert, were content to give the engraver the merest outline on the wood block. To the mere mechanical cutter was left the task of correcting the outline here and adding a detail there. In 1866 a step forward was made by photographing the artist's drawing on to the block; but even then a great deal was left to the intermediary interpreter, the engraver. That is to say, the real artist as seen in print was not the original draughtsman so much as the engraver. One has only to compare an original drawing of the sixties with its reproduction in wood to see the enormous difference between the two. Sometimes it was doubtlessly improved in the process of transmission. Sometimes—more often, perhaps—it was absolutely ruined. But the veriest tyro can see at a glance that the two things were quite different. It needs the eye of an expert, however, to detect the difference in mechanical reproduction. Indeed the layman is so much at sea, that, in nine cases out of ten, he will fail to recognise the original from its reproduction.

IN stating the case thus, I am not pitting the mechanical etcher against the wood-engraver, for that might still raise a storm, and inevitably reduces itself to a question of taste. I am merely placing on record the essential difference of the two methods. In the case of the mechanical etcher the draughtsman is seen in his own nakedness. He says the last word; his reproducer (if he knows his business) neither makes him nor mars him. In the case of a wood-block, on the other hand, your engraver becomes by the very force of his separate personality an interpreter, an impressionist. His is a second art, superimposed on the first, and called into existence at a time when there was no method of presenting the draughtsman at first hand. That this impressionist was frequently a great artist there can be no doubt whatever. One has only to look through the early volumes of the "Argosy," or of "Good Words," and many of Mr. Strahan's beautiful books, to see how charming were the illustrations of the sixties. But remember that the charm was divided between the draughtsman and his interpreter, though it is difficult to apportion the praise without comparing the reproduction with the original. And yet, although the secondary character of the wood-engraver's art is a very simple proposition, marking a moment of compromise, we had grown so accustomed to it that it had come to be recognised as the ultimate, nay, the necessary, mode of the draughtsman's expression in print.

THE slow acceptance of "process" work was complicated by other issues. With the disappearance of his intermediary and his impressionist, the wood engraver, the artist lost a valuable ally. But besides



Tour de l'Horloge

from the Place de l'Hôtel de Ville:

Vire.

·Sep.·17·1893·

Tour de l'Horloge, Vire

BERNARD PARTRIDGE

13

that, it must frankly be admitted that his work, however good in itself, and however well reproduced, sometimes suffered in the earlier history of process work, from the inability of the printer to accommodate to himself the new medium, zinc instead of wood. That, however, is a side issue, which, while doing much to retard the progress of process, is beyond the inquiry of this article. The main point remains, that when the woodcut went—as it was inevitable it should—the draughtsman was driven from his last entrenchment. It was impossible for him any longer to take cover under the personality of his interpreter. He had, to continue the figure, to rely solely on his own rifle, to the steadiness of his hand, to the clearness of his eye. He had to see in his drawing itself the ultimate reproduced result, and his success has lain mainly in his imaginative power to conceive what that would be like on the printed page.

THE primary necessity of this consideration, of course, has been the mere verisimilitude of his line, for there is no graver manipulated by another worker's brain to make emendations. Furthermore, he has had to learn the possibilities of his medium, whether zinc or copper. And, last of all, he has had to learn, as none of his predecessors have had to do to the same extent, the values of pure line. In short, he has been put, literally and metaphorically, on his mettle. With what success this has been accomplished the illustrations to this article are sufficient answer.

WITH such stringent new conditions to consider, it is easy to understand that the great majority of our illustrators are young: that their school is absolutely modern. Had wood engraving possessed a similar mechanical composition to zinc, it is safe to say that there would have been no new school, and no new methods. The draughtsman who had supplied the wood engraver, by the exercise of a little more care and a little adaptability could have transferred his work to the mechanical engraver with equanimity; and until very recent times he did so, with a fair amount of success. The incompetents, of course, fell out of the race in the initial stages of process. The unadaptable—it would be invidious to suggest names—have remained unmistakably "wood-cutty." One sees in their work at a hundred and one points the old anticipation of the intermediary's corrections and additions. But these workers are dying out, and in their place has sprung to life, with almost magic force, a new race, keenly appreciative of the possibilities of the new metals and methods. Indeed, the renaissance has come forth with such richness, that it is difficult for the keenest observer to keep mere count of the new draughtsmen in the field of line-work. You

W T E
1900

A Reverie

J. WALTER WEST

publish a handbook to the illustrations of this year, and by the end of next it is hopelessly out of date. And we are only on the threshold of the new school, with its bewildering ingenuity and its beautiful technique, for the army is being recruited from the ranks of creators who, twenty years ago, would have found their dreams attainable only in the many shades of the canvas or the water-colour. In short, the discovery of the young school is this: that, in the manipulation of simple blacks and simpler whites, you can get the colour of the world itself, and get it at first hand.

WHILE the very existence of the process worker has been created and conditioned by the increasing rapidity of life, as expressed more particularly in the illustrated news of the day, the real development of the extraordinary individuality in line which we witness has been aided but little by journalism. It has taken place in spite of, rather than by reason of, the illustrated newspaper; and, in consequence, it has found its best expression in book-work, and, more recently, in the remarkable school of decorative and eccentric art, which has made so much progress. The illustrated newspaper has in the main availed itself of the mere mechanicalness of process. Hence the development of half-tone and the consequent popularity of the photograph pure and simple. Personally, I have no great hope of the illustrated journal, or even of the popular magazine, becoming more artistic. After all, you cannot change the character of a nation, and the mass of English people are not impressionists, and still less are they imaginative. What we shall see a great deal more of, however, is the manipulated photograph; that is to say, either the photograph painted upon by an artist, or at any rate used as the basis of his drawing. Nor is this confined to England. One of the best artists on *L'Illustration*, whose originals I frequently examine, is not too proud to paste one piece of photograph here and another there, and work the medley up in such a manner that it is impossible on seeing the reproduction to detect where the one begins and the other ends. Certain it is that the type of

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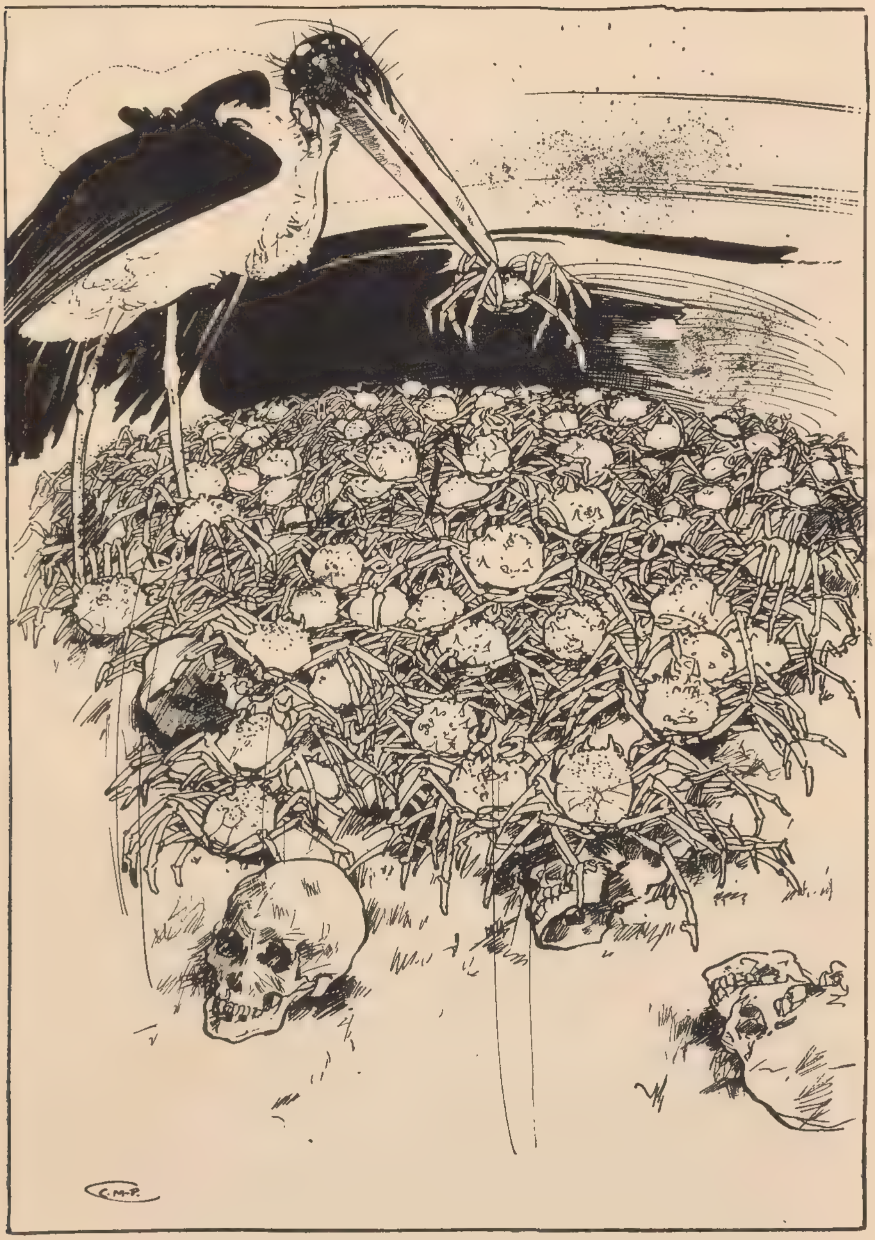

The Spider Crabs
CARTON MOORE PARK

illustrator who was not a creator on the one hand, nor a slavish copyist on the other, is vanishing—in some cases starving. The great public has become extraordinarily suspicious of him; and I for one do not regret the elimination of the incompetents, however much I may tire of the mere photographer. On the other hand, I believe there are great possibilities for simple decorative effect which will make a direct appeal. Indeed, the only means of differentiation between one journal and another will be solved by decorative art, for the more photographic our illustration becomes, the less individual will be each journal unless it undertakes some sort of decorative accompaniment, capable of very rapid manipulation. Already the cheapest Sunday papers in America are availing themselves of the decorative artist in a more or less crude form. On this side the editors are chary and conservative, but they are bound to follow.

BEARING this elimination in mind, we are brought face to face with another and much smaller class of draughtsmen represented principally by Sir John Tenniel, who still claims to work for the wood-engraver and is not a pen-and-ink artist in the manner of the younger school. How far photography on wood applies to their work it is difficult to say. In Sir John Tenniel's case we seem to get a line of unvarying impression. Short of being zincoed, it could scarcely be achieved with a greater touch of unmistakable personality.

AND there is a third exception in the list of artists to be dealt with, represented at its highest point by a brilliant pen-and-ink artist like Sir George Reid, the President of the Royal Scottish Academy, who has done some very beautiful work for the etchers in steel, like Rajon, or the photogravurists, like Durand. It would be difficult to excel Sir George's work, the finest specimens of which have appeared in his exquisite illustrations to the late Dr. William Alexander's Scot's classic "Johnny Gibb of Gushetneuk." Sir George Reid has approached line, however, from the lithographer's or the steel etcher's standpoint, and not from the wood-engraver's or the zincographer's. Starting his career as a lithographer, under Keith and Gibb, who did such beautiful work in John Stuart's "Sculptured Stones of Scotland"—Mr. Robert Brough, by the way, began with the same firm—he has clung to the school of delicate detail, of which the greatest contrast is Mr. Phil May, essentially a product of process and of extreme economy of means.

MR. MAY was compelled to adopt his method of elimination of the superfluous when working in Australia under defective conditions

The Japanese Kite
LAURENCE HOUSMAN
19

of printing: and instead of escaping from a method, he has developed it into an art by itself, brilliantly parsimonious. The full pages of "The Sketch," and in more recent times of "Punch," gave him a chance to start afresh, but Mr. May has grown, if possible, more sparing in his means—with the striking result we all know. To suit his method, he has selected as his main subject-matter the man-in-the-street—a type essentially simple, with primitive emotions of every kind. To understand his outlook, one should compare Mr. May with Mr. C. D. Gibson, whose gallery comes from a totally different social stratum—complex, and well bred, and therefore demanding a much more delicate form of expression. The Keene school is represented cleverly by Mr. J. F. Sullivan and Mr. Raven Hill, who have added an individuality of their own to the model of the master.

MR. F. C. GOULD, whose cartoons in the "Westminster Gazette" are so effective in their bold simplicity, is his own school. Strictly, Mr. Gould is not, and does not claim to be, a draughtsman in the sense of mere technique. He is an impressionist, who is content to annex one or two striking features, the humorous concept, of his particular subject. Like the itinerant portrait painter of forty or fifty years ago, he never fails to get his likeness. He delineates exactly what we all feel but cannot express, in strong, almost crude lines. And one has only to hear the chortle of his audience—the lazy man in his club, the technical expert, or the City clerk going home in the evening suburbwards on the Underground—to appreciate the complete success of his appeal. Mr. Gould is purely a personal expressionist, whom an elaborate training at a school of art would possibly have ruined completely, or at least reduced to competent mediocrity. Mr. E. T. Reed, of "Punch," belongs to a very similar school of humour. He is not so crude as Mr. Gould: on the other hand, not so clever in point of technical draughtsmanship as Mr. Linley Sambourne or Mr. Harry Furniss. He is, in fact, an illustrator rather than a cartoonist. That is to say, his work only half explains itself: the other half is expressed by his text.

MR. SAMBOURNE is an artistic, self-sufficing cartoonist, whose work has gained enormously by mechanical reproduction; and, reversing the May method, has become gradually more elaborate and more difficult to take in at a glance. The same remark applies to much of Mr. Furniss's brilliant work. Of the group I have mentioned, one seems to recognise in Mr. Furniss the only one who could have excelled in news or story illustration had he cared. He appeared, however, at a time when black-and-white work of his kind found its

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AOUT

The Prisoners

R. ANNING BELL

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best market only in the humorous journals. Doubtless his temperament is largely one of humour, strongly streaked by a sardonic quality, but his development of what one may call the Furniss girl—the maiden in pinafore and short frocks, with the long, graceful legs—argues that had he chosen he could have represented real people prettily, instead of humorously, idealised.

ONE cannot, indeed, help noticing the fascination that the new line school feels for portraying childhood, as if it looked to youth for an appreciation which familiarity with more prosaic, or at least different, methods, is less eager to accord. With no knowledge of the sale results, I often wonder as I watch the output of children's books at Christmas, with their reliance on the younger artists, how far the general public has appreciated the temerity of the publishers, for some years' experience of the illustrated weeklies, even of the unconventional ones, has shown that a drawing at all out of the ordinary type of representation has been invariably followed by angry protests from excited subscribers. It probably is the case that book-buyers as a class are much more advanced than the journal-reader. At least, as I have premised, the most characteristic work of the young school is to be found in book illustration. Among the most charming of the artists for children, one has to put the brothers Robinson in a very high place. Few things have been more charming than their illustrations to Stevenson's "Child's Garden of Verse," and still more to Eugene Field's quaint patter. It represents pen-and-ink work for the purposes of process at its best, delicate without being finnicking, and pretty without being weak. Mr. Leslie Brooke, the interpreter of Mrs. Molesworth's charming stories, belongs to a somewhat older school in this particular branch, but his work shows an enormous advance on much of the

"BEING TOOK" EDITH FARMILOE

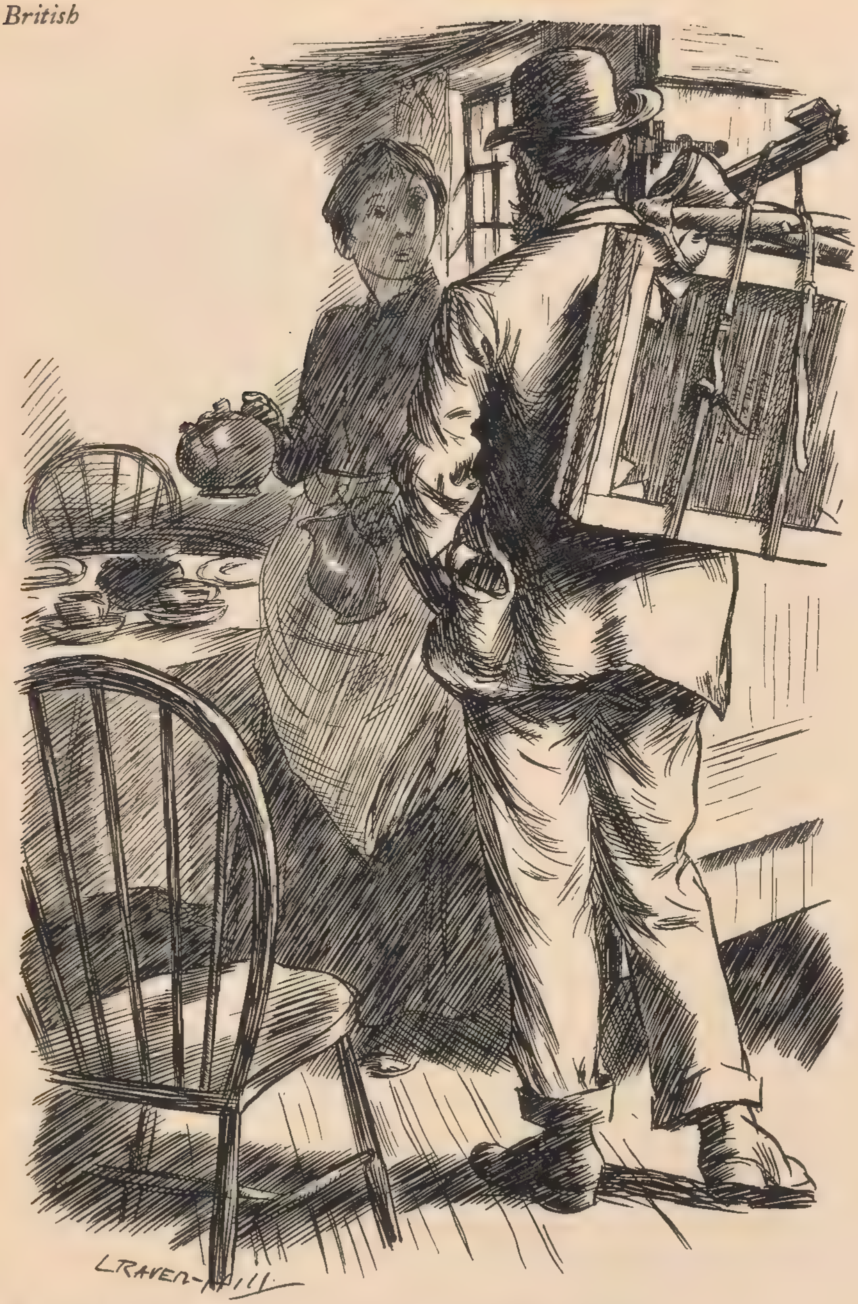
George Washington trying to tell a lie

E. T. REED

child illustration of twelve years ago. Mrs. Farmiloe, who has illustrated the Dumpy Books for Mr. Grant Richards, has favoured a simplicity of line almost akin to pure decoration, reminiscent of some of Mr. Heywood Sumner's methods; while Miss Alice Woodward, whose first successes were done for the Blackies, has mastered the art of delicate suggestion by the minimum of work. An examination of her illustration to "The Red Fisherman"—given in this article—shows her in an exceedingly happy moment, but I shall always remember her by her doll-illustrations three or four years ago, especially those in colour. It is not astonishing to find women excelling in illustrations for children. There is a peculiar touch of decorative fancy in Miss Olive Allen's work, as her picture, *My Lady Wind*, shows, while a somewhat similar style, slightly less decorated, is followed by Mr. Sunderland Rollinson.

AMONG the black-and-white men who are equally good at colour one must note Mr. John Hassall, who has made greater advance than any of his contemporaries I can recall. He has come to his own in black-and-white mainly from his experience as a designer of posters; indeed, his black-and-white cries loudly for the primitive reds and blues and greens of the hoarding. Thus his illustration to "The Babes in the Wood" reproduced here, while excellent in itself, might almost be the "keyblock" to a colour design; its suggestions of happy rotundites are excellent, though I think Mr. Hassall is much less successful in manipulating a plain surface (as in the case of the pool), for he seems to depend for his effect there on his ally, the colour-box. The merest catalogue of the child's book illustrators would run into a small directory, far beyond the scope of this article; suffice to say that, among the most successful workers in the field—such as Mrs. Dearmer and Mr. Lewis Baumer—are many black-and-white experts who have many other *facets* to their art. In this category a critic would naturally place the little band of fairy-story illustrators, of whom a good example is Mr. Percy J. Billinghurst, who has illuminated the text of La Fontaine by his brilliant pen.

I HAVE been led to deal briefly with the humorists, the caricaturists, and the child's book illustrators in black-and-white, from the point of view of seniority and the association of names rather than from the logical development of line-work in illustration of the thing actually seen, instead of from the thing imagined. In another vein, the landscapes reproduced here demonstrate the remarkable variety, skill, and strength of the black-and-white school. The



Artist "Hullo, setting tea for two; another Artist
- come down here, I suppose?"
Maid "Oh no sir, a gentleman!"

L. RAVEN-HILL

richness of this aspect of line work is quite bewildering, and will astonish those who do not follow exhibitions of black and white, for editors seem to regard it as too "skimpy" for their public. An exceedingly clever worker in this medium is Mr. D. Y. Cameron, who is represented by two reproductions, completely different. His sketch, *A Road in Tuscany*, is a fine specimen of rapid and satisfying impressionism, exceedingly simple (and apparently very easy), but completely descriptive. Still more subtle in its simplicity is the *Venetian Street*, brilliant in its suggestion of sunlight, which the reproducer has skilfully aided by the flecked line-work in the foreground. In considering such a piece of work, who can conscientiously say that it could be improved by being cut on wood? The wood block might "stand up" better for the printer, and give less trouble to the careless machineman for a long run, but the artistic quality of Mr. Cameron's work could not be improved by any other process of duplication. One seems to see in Mr. Cameron's work a distinct use of the "long line," that is, a pushed line, a method specially favoured by the Americans. The variety of pen-work is brought out by the ripple of water on the quay at Lymington in Mr. E. W. Charlton's study of shipping, always a troublesome subject, but brought out here with surprising skill. In his *Old Dartmoor Quarry* he has indicated by the force of fact, as well as by his touch of imagination, the intense feeling of desolation that surrounds the scene, which has been made barren by man's activity and his subsequent abandonment. The deserted crane, the lifeless, stagnant water, in its rock-hewn basins, the abandoned blocks and the lonely hills—all these things stand out against the sky with telling effect. Mr. Selwyn Image, whose decorative work is much more familiar, gives strange vividness to the study of still life in *The End of the Glade, Epping Forest*. Here, even more than in the landscapes I have described, the values of pen work show to great advantage in mechanical reproduction. Indeed, the pen as the artist's medium is the point of main interest, and would have totally disappeared in the old days of the woodcut, when the physical character of the material conditioned the result to such an extent. Landscape, hurriedly expressed, with figures to give it life, is illustrated in Mr. Bernard Partridge's view of the *Tour de l'Horloge* from the Place de l'Hôtel de Ville on a sunny September day—a day, as it happens, in 1893, but typical from the artist's sense of selection of a sunny day impressed on the memory of many a traveller. Mr. Partridge is more generally known as a figure artist, his 18th-century studies and his theatrical work being

Gordon Browne

The Puppets

GORDON BROWNE

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specially well known. But this sketch, rapid and rich as it is, is a fine specimen of his power in landscape. The pictures by Mr. Mortimer Menpes and Mr. Charles Mackie, showing various treatment of water, ought to be compared with Mr. Charlton's shipping scene, for their totally different effect.

PEN-WORK processed is, however, of greater value in dealing with landscape and architectural draughtsmanship of every kind, and the progress that has been made in this field is remarkable. One has only to compare the work of Billings, as a type of the older school, with almost any of the Batsfords' publications to see the advantage that has been gained through process, which brings out in startling relief the delicateness of traceries and detail. We have, on the one hand, the professional architects like Mr. Arnold Mitchell, who knew the why and the wherefore of every line and moulding. We have, on the other, the architectural artist, the impressionists, of whom the most brilliant is Mr. Joseph Pennell. Mr. Pennell of course is American, but he has been so long with us that his influence on the English school has been very marked indeed, and in such an article one can scarcely pass over him by reason of the accident of his birth. The possibilities of the architectural impressionist are only beginning to be understood in the light of process work, for in bringing the sketch to the printed page *viâ* the wood-cut block, the tendency is to elaborate and complicate it, whereas the original of the sketch is complex enough in itself, even to the first impressionist, and does not stand the impress of the new personality with conspicuous success. The workers in this field are legion. Indeed, almost every architect's office can supply specimens of

ILLUSTRATION FOR "OMAR KHAYYAM" E. J. SULLIVAN
(Copyright, S. F. Freemantle)

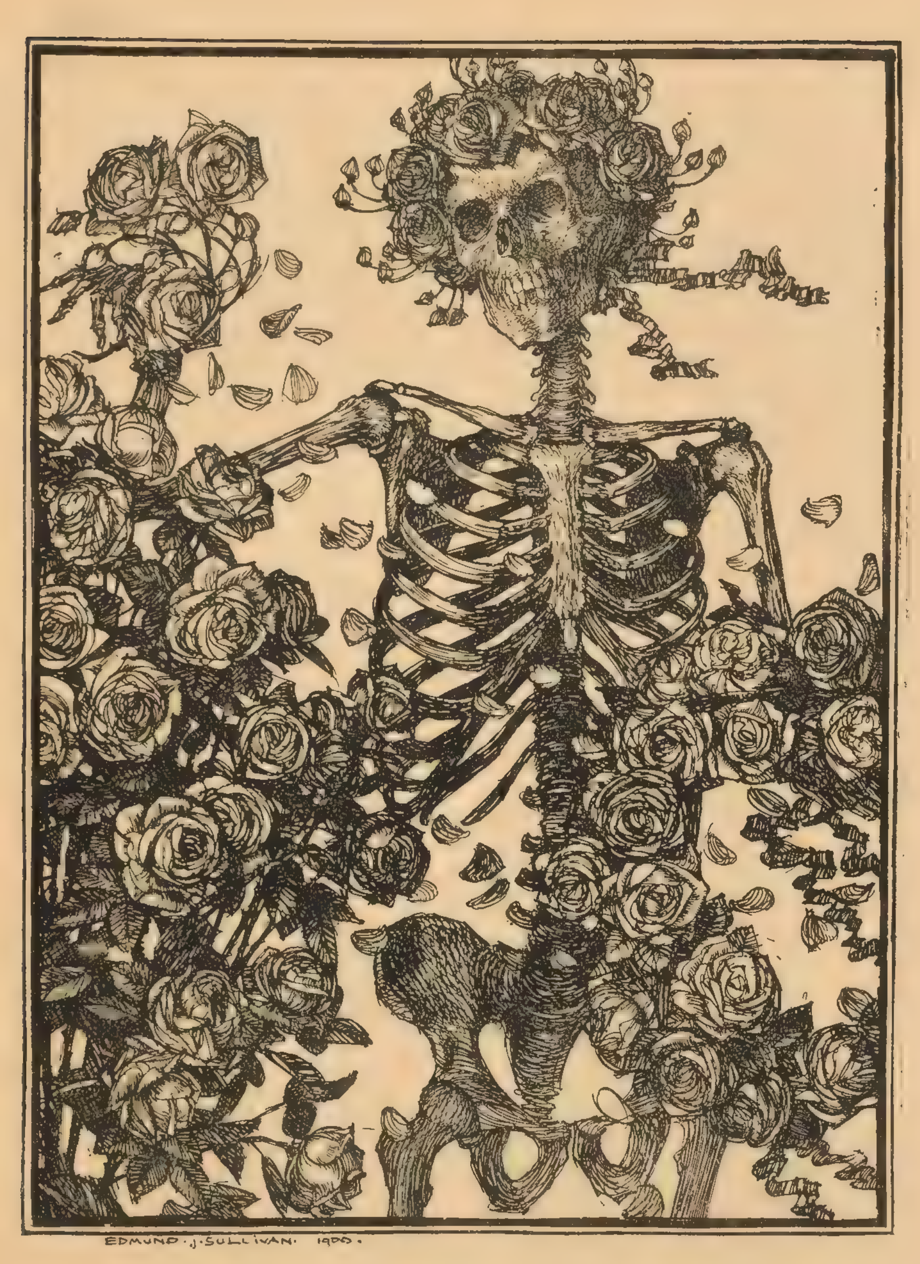
EDMUND · J · SULLIVAN · 1900 ·

Illustration for Omar Khayyam

(By permission of S. T. Freemantle & Co.) EDMUND J. SULLIVAN

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work that would have astonished their predecessors of a quarter of a century ago. This type of work has been greatly popularised by Mr. Hedley Fitton's full-page illustrations of buildings in the "Daily Chronicle," which has solved the problem of printing from zinc blocks on a rotary. The specimens reproduced here of architectural draughtsmanship are very varied, Mr. H. P. Clifford's minutiæ standing out in strong contrast to Mr. G. M. Ellwood's, and still more to Mr. Beresford Pite's method, which has a greater kinship with the old etching and is much less professional in its technique.

WHEN one comes to the figure artists one touches ground much more familiar to the general—if not art—public, and the field becomes much more crowded. While the average editor of the better-class illustrated journals, in deference to the taste, or what he supposes to be the taste, of his audience—for his creed will be found to consist of certain hard-and-fast hypotheses—is more strongly in favour of wash-work, or at least of line with a half-tone background, he will tolerate pure line in figure illustrations of actual events or of a story, while absolutely tabooing it in landscape or the purely fanciful. It may be argued in passing that his hypothesis in this respect, based on the assumption that the average reader likes something to "grip," and hence favours wash or tone, is underestimating the intelligence of his audience. He certainly is giving his printer a great deal more trouble, for the com-

The wind that shakes the barley

FROM "PEG WOFFINGTON" (G. ALLEN) HUGH THOMSON

The Red Fisherman

ALICE B. WOODWARD

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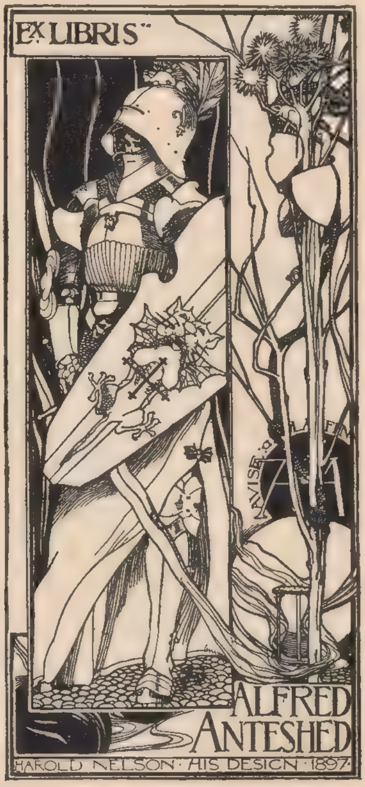
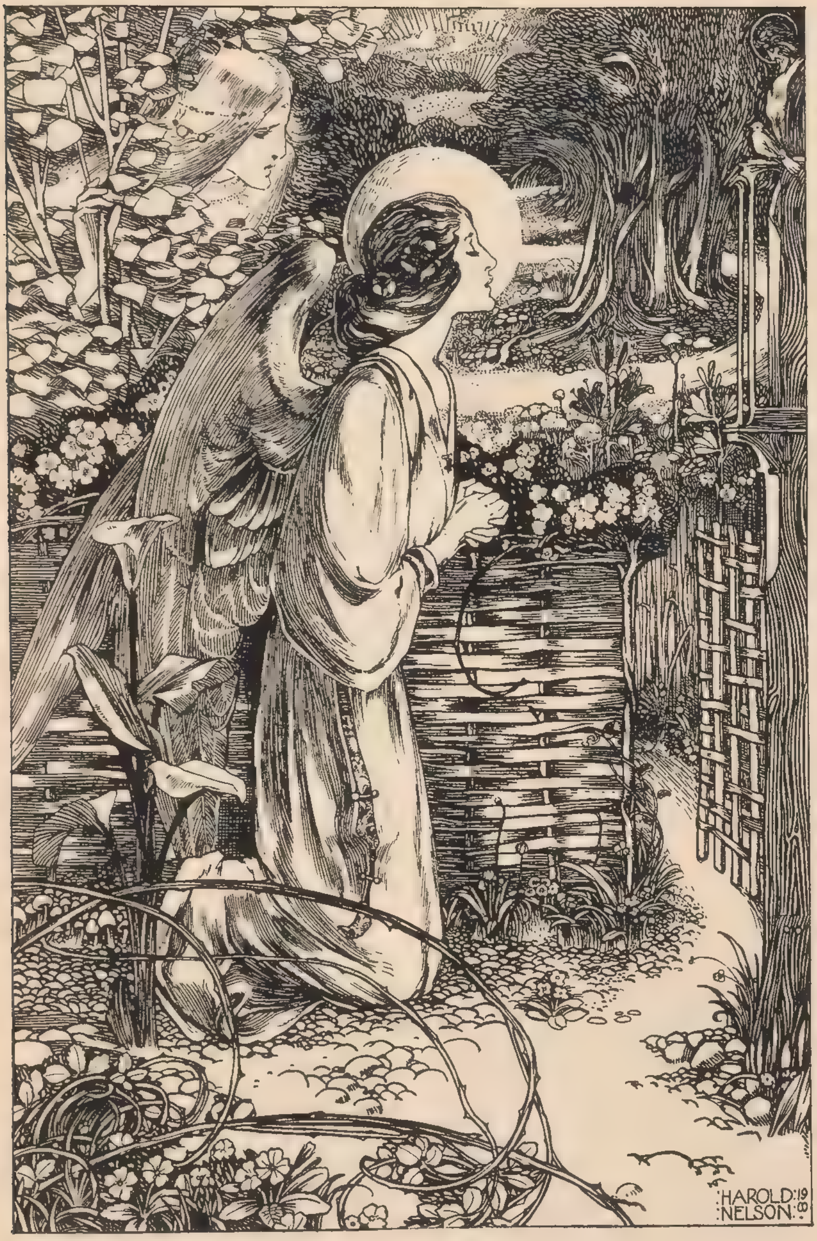
parative tyro can make a line block possible when he turns half-tone, after a prolonged run, into a mere smudge.

THE corps of figure men, however, would still be large, for the book publishers have availed themselves of the line artist to give reprints of the classics a greater chance of success, and to differentiate them from editions which merely rely on scholarly emendation or improved typography. Harking back, as he does then, to the masterpieces of yesterday, the publisher has also given a far greater opportunity for the exploitation of the picturesque than the illustrator of stories of modern life can hope to furnish, for it is exceedingly difficult to add vitality to a frock coat, while it demands no little skill to make the modern woman's costume much more artistic than the illustrations to a fashion article. Thus we find the artists excelling, or seeming to excel, themselves in depicting the array of yesterday, where the detection of faults is so much more difficult than in the case of modern costume.

IT is almost impossible to keep pace with the figure artists. They now number thousands, many of them on a very high level indeed. The first great step forward, I take, was made by the "English Illustrated Magazine" in its early days under Mr. Comyns Carr, when Mr. Hugh Thomson's illustrations to eighteenth-century classics proved a perfect revelation to the public. That the magazine should not then have been a great financial success is only another proof of the indifference of the ordinary English reader to the excellence of the best line, whether in wood or zinc; but the residue of interest thus aroused was worth cultivating, owing to the reduction in cost brought about by mechanical reproduction.

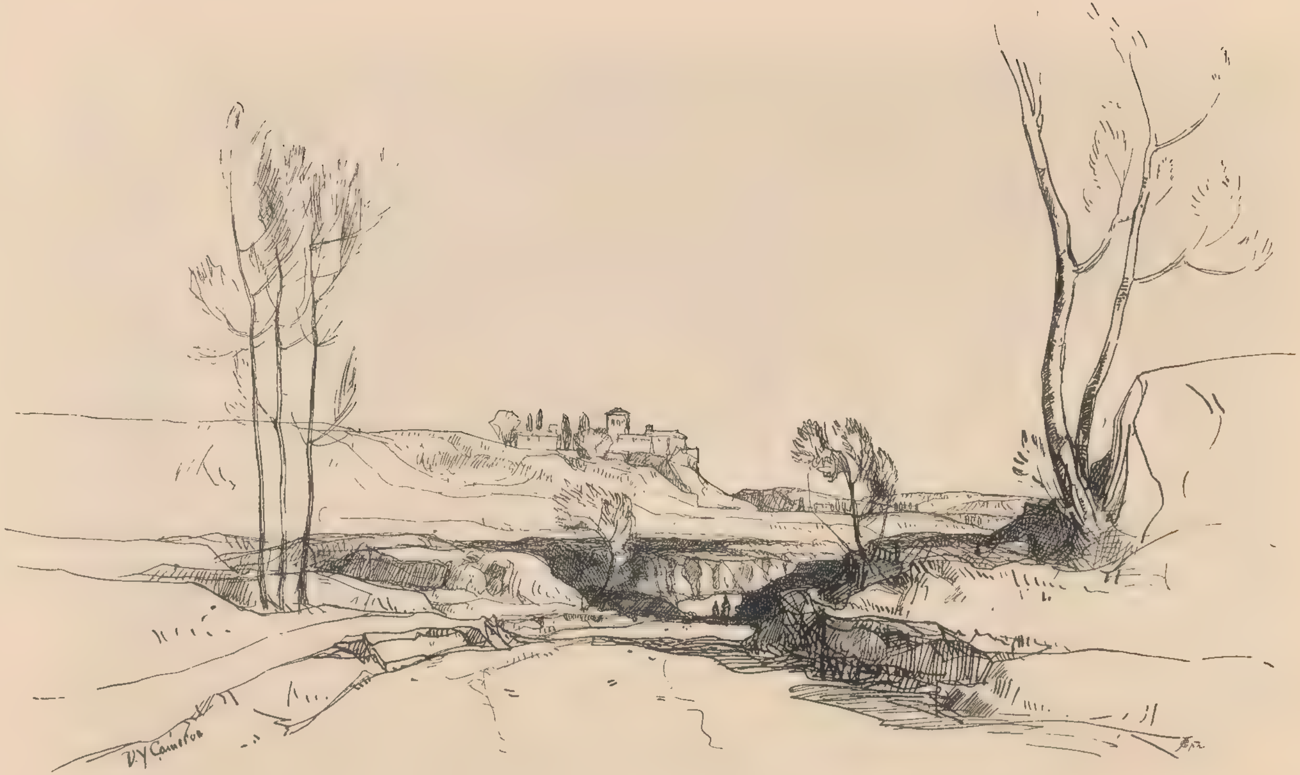


BOOK-PLATE HAROLD NELSON



The Vision of St. Agatha

HARROLD NELSON



A Road in Tuscany

D. Y. CAMERON

34

D Y Cameron

Venetian Street

D. Y. CAMERON

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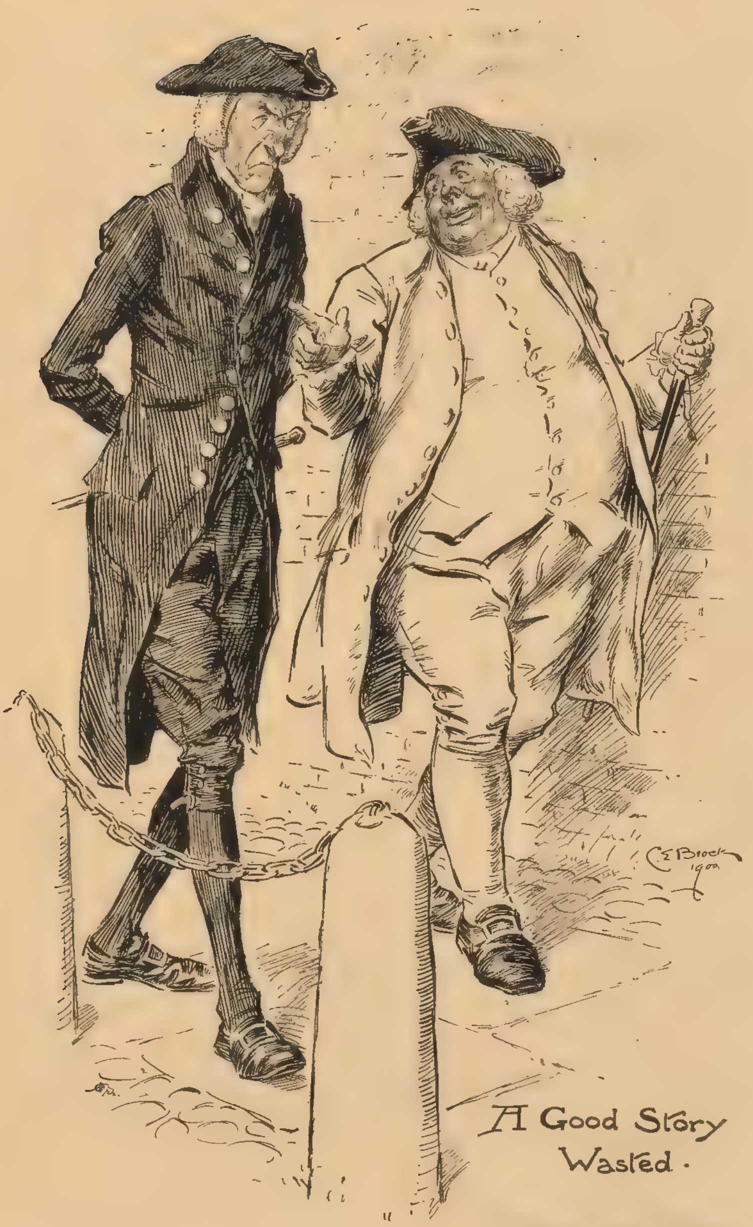
It may safely be said that much of Mr. Du Maurier's success as a novelist was to be found, both in America and in this country, in his skill as a draughtsman; while the production of many of the eighteenth-century classics has been made justifiable and profitable mainly by the illustrations. To this category one may assign the bulk of the late Miss Chris Hammond's conquests, while Mr. Partridge's illustrations to Mr. Austin Dobson's verse have probably brought the delicate art of the author of "Molly Trefusis" into a circle which had otherwise not heard of him.

THE illustrated weeklies have given us some of the best work of the figure men. Nothing could be better in its way than the work of Mr. Townsend and Mr. Fred Pegram. How well Mr. Townsend can draw may be seen in the accompanying illustration from *Secrets of the Sword.* His work nearly always has the touch of real life without being photographic. It is vivid, although from the exigencies of journalism it is rushed, and is not always so finished as in this drawing. Mr. Pegram has sought to develop a more characteristic convention, and is specially successful in the very difficult art of stage pictures. Here the public is unusually sceptical. It has been surfeited with photographs of players until the face of every actress is as familiar as the Queen's, and yet Mr. Pegram manages to give to his illustrations of a play an individuality absent in all the photographs and appreciated by the unartistic public. It is a pity, however, that illustrators of plays cannot manage to impart real likenesses to more of their figures. The late Mr. Alfred Bryan, and now his pupil and successor to a less extent, could do it, but the average line man catches a likeness only now and again. Mr. Partridge is probably the best play illustrator we have. An artiste ("Bernard Gould") as well as an artist, he knows the conditions of the stage picture backwards, and is familiar with the faces of all the leading players of the period. Mr. Mortimer Menpes has essayed real portraiture with certain success—his recent war-portraits in "Black and White" are excellent examples of his somewhat lurid method—but the general excellence of the ordinary photograph has made it much more suitable for rapid reproduction than line-work, so that the experts have been chary of spending their efforts on pen-and-ink portraits, although one or two clever amateurs have evidently found a public of their own.

IN story illustration, Mr. Gordon Browne has become deservedly popular, though his appreciation of the zinc block is perhaps rather less individual than that of some of the younger men. Compare, for



A Good Story Wasted.

A Good Story Wasted

C. E. BROCK

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instance, the specimen of his work reproduced here with Mr. C. E. Brock's picture, *A Good Story Wasted.* The latter has somewhat more of the qualities of pen work than the former, whose methods rather suggest the medium of the old wood engraver. Among the younger men one may pay special attention to the elaborate conscientiousness of Mr. J. Walter West, whose study of a woman in a chair shows a delicate appreciation of the difference of features so very hard to bring out. Mr. H. R. Millar, who has done some excellent work in fairy stories, is much more simple. It is much more difficult to get outstanding recognition in this type of work than in the purely decorative aspects of black and white; but the general standard of excellence is very high indeed.

PASSING on to another department, one may pause a moment before the pictures of animals, in which Miss Lucy Kemp-Welch, Mr. Harold Nelson, Mr. Sheppard, Mr. Carton Moore Park and others have done such striking work. It will generally be admitted that Miss Kemp-Welch is seen at her best in colour, but some of her black-and-white illustrations of Dartmoor ponies are remarkably good. Mr. Carton Moore Park, like so many of the younger school—for instance, the Beggarstaff Brothers, Mr. James Cadenhead, Mr. Charles Mackie, Mr. Stephen Reid and Mr. Hartrick hail from across the Border—has manipulated decoration in this sphere with extraordinary effectiveness, to which his early publishers, the Blackies, thoroughly did justice. Mr. Moore Park understands, as few of his contemporaries do, the value of solid blacks, and his sense of placing his design in the most advantageous way on his page gives a peculiar individuality to his designs. In view of the enormous demand for purely sporting pictures, in which horses occupy a very prominent place, one cannot help wondering that more men do not try their hand at this work. The sporting print, like the sporting book, reaches an exclusive and moneyed circle not greatly interested in other forms of art, but exceedingly enthusiastic and liberal in appreciating its own hobby; and yet it seems to me that the progress made here has not been very great, for we have scarcely pushed beyond the work of Mr. Jalland and Mr. Corbould. No doubt it is not very easy to draw a horse in motion, but it would not be difficult to advance on some of the existing men, whose work, to be found in every West End print-sellers and in every club, is very largely an acquired taste, deficient not merely in technical accuracy, but also in any real imagination. On the other hand, the study of the animals in still life, especially at the Zoo, has probably never been better done.

MASTERS in depicting the thing seen, the new pen-men have

S.I.

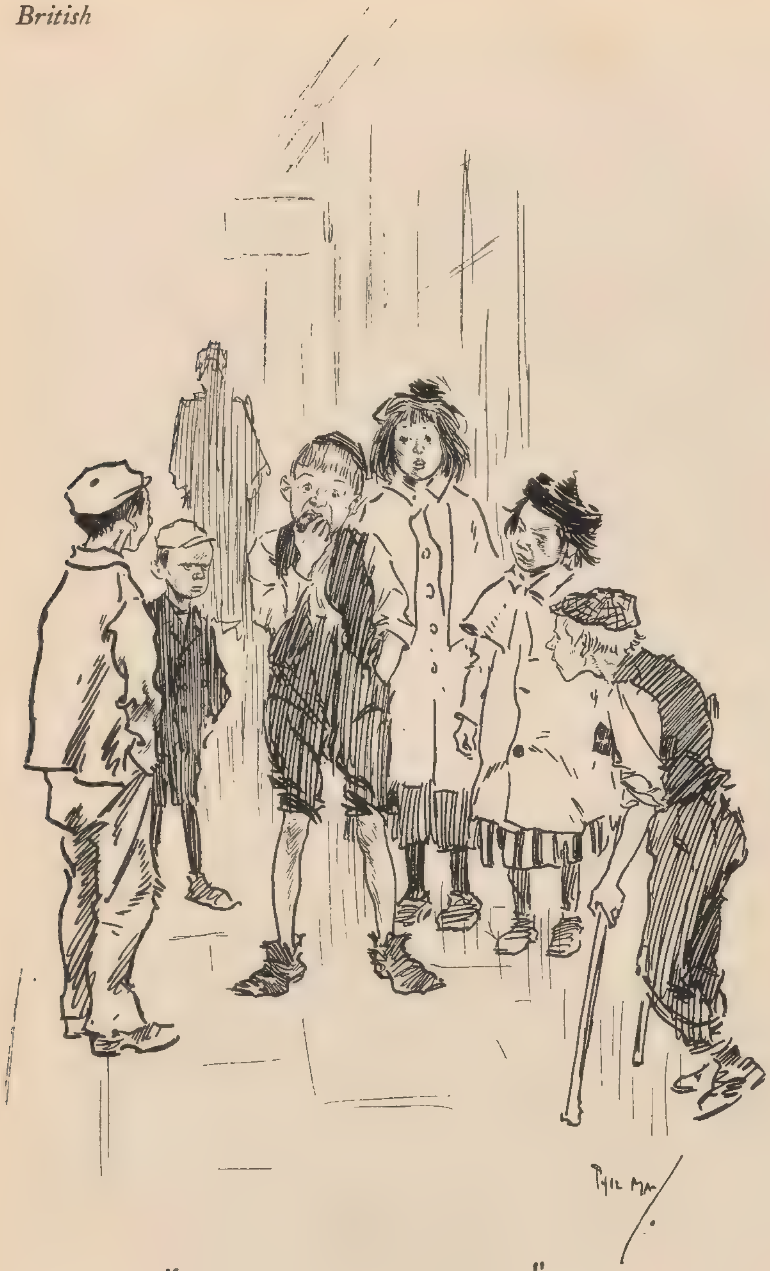
The End of the Glade, Epping Forest
SELWYN IMAGE
39

distinguished themselves even more in treating the thing imagined, by way of the many symbolisms, which for want of specific definitions we lump together under the name of decorative art. Its variety at the present moment is absolutely unexampled in our art history, and despite the fact that it can scarcely be classed as popular in a wide sense, its fascination is far-reaching, both for the artist and his audience.

THE evolution of decorative art in black and white is only partly due to the mechanical methods of reproduction which have undoubtedly developed other branches of line, for, except in the matter of cheapness of reproduction, much of it might be done on wood, and indeed exists in virtue of its woodcut appearance. For myself, the decorative art of the period, in its varying phases, from absolute, almost affected, simplicity to the subtle elaboration of, say, Mr. Patten Wilson's work, is a source of never-ending pleasure. But I cannot decide how far it is an outcome of process work. Its cultivation at this moment is probably a coincidence, and not a result of mechanical reproduction. Process, however, improves it immensely in actual practice.

NO history, no theory of the development of line in our day would be possible without acknowledging the enormous influence of Mr. Beardsley. There are many good people who were alarmed, and sometimes disgusted at his work, and fondly imagine him to have been as much of an incident as the occasional visits of nightmare in their own lives. True, the imitators of Beardsley, the men-monkeys of the pen, who saw no more in his work than absurd eccentricity, without any real ideas behind it, have

CARICATURE FROM "WESTMINSTER GAZETTE" F. C. GOULD



"GIVE US A BITE."

From "Guttersnipes" (Leadenhall Press)

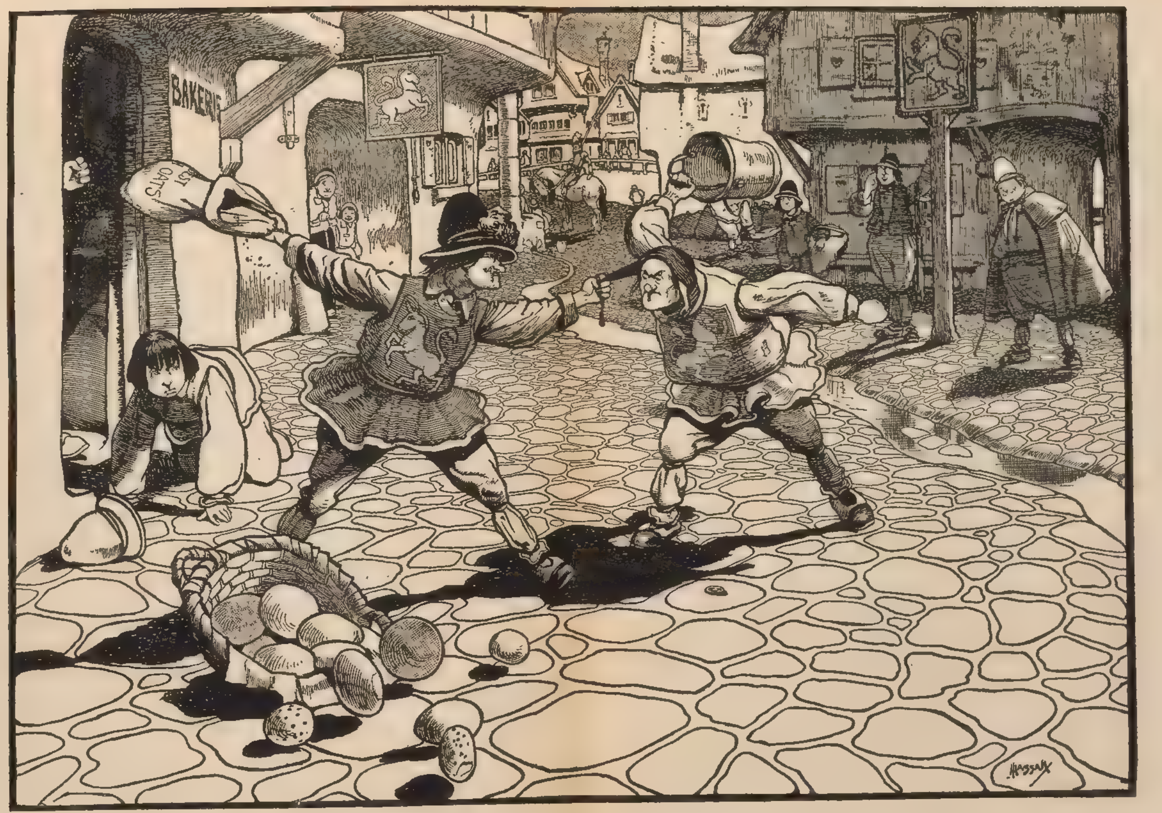
PHIL MAY

disappeared, just like the imitators of Mr. W. S. Gilbert's intensely individual style of humour, who failed to carry "Savoy opera" beyond the point where he left it, and have been driven from the field by reinforcements from the variety halls and Broadway. But Beardsley's discovery, or at least application, of the possibilities of pure line, which was only partially indebted to the Japanese, forms a permanent gift to the artists of to-day, when they have been content to assimilate his method without traversing the strange world where he found so much of his inspiration.

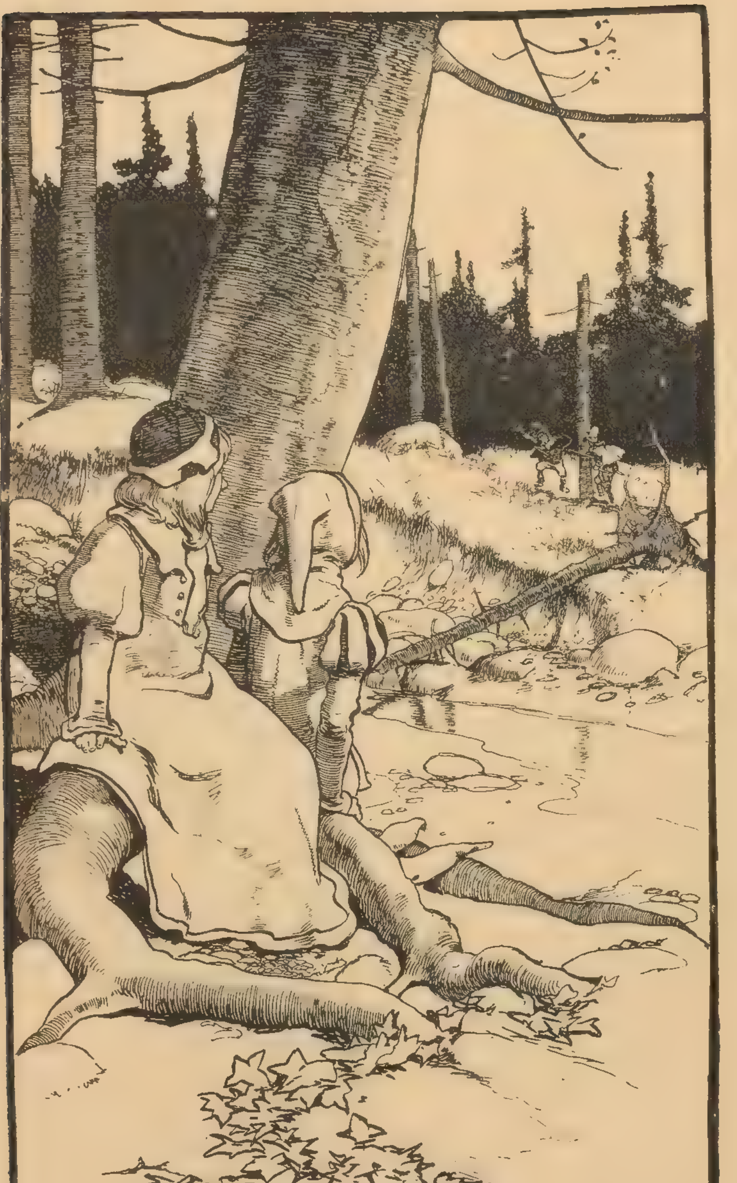
THE nearest approach to Beardsley's style is to be found in the weird work of Mr. S. H. Sime. It is difficult to conceive the most prosaic person passing such a design as *The Gibbet*, reproduced here, unaffected by its suggestion of horror, indicated, if you look narrowly into it, at a hundred points—the scudding cloud, the rain-swept sky, the damp, deathly, mushroomed ground, the figure dangling by the broken, rusted chain (all so deftly expressed in verse by Villon long centuries ago) : and the masked trio with the gaunt ladder. Mr. Sime is indebted to Beardsley, but he has an outlook all his own, saner, and therefore sadder, in all its essentials.

THE influence of Mr. Walter Crane is very closely seen in some of the line school. The charm of his old toy-books in recent years remains untouched by the passing years, and forms perhaps the least tiring effort of any of the decorative school. Mr. Crane has lost none of his cunning in his latest work, for his illustrations to Judge Parry's retelling of Cervantes' immortal story are as effective as anything he has given us, and they are instinct with those elements of permanence which are only partly dependent on fashion. When the history of decorative art in nineteenth-century England comes to be written, Mr. Crane's contributions during the last thirty years will stand out with peculiar prominence both for themselves and for their infectious influence on others. Indeed, the length to which some of the younger school have carried the Morris and the Crane principles would startle the originators of the movement of decoration by its extraordinary cleverness. Take, for instance, Mr. Garth Jones' design, *Youth, Love, and Death*, with its poignant use of the primitive and its suggestive completeness. Mr. Laurence Housman, again, has managed to reproduce by the pen the best side of the wood-engraver's art at first hand. Indeed, for those who lament the vanishing woodcut there is ample compensation in the pen-work of to-day, for the creator himself can now give us the additional personality which the intermediary of another day, the wood engraver, was compelled to impart, in virtue of his very entity, however small that may have

BAKERIE
EST
OATS



Lion and Unicorn
JOHN HASSALL



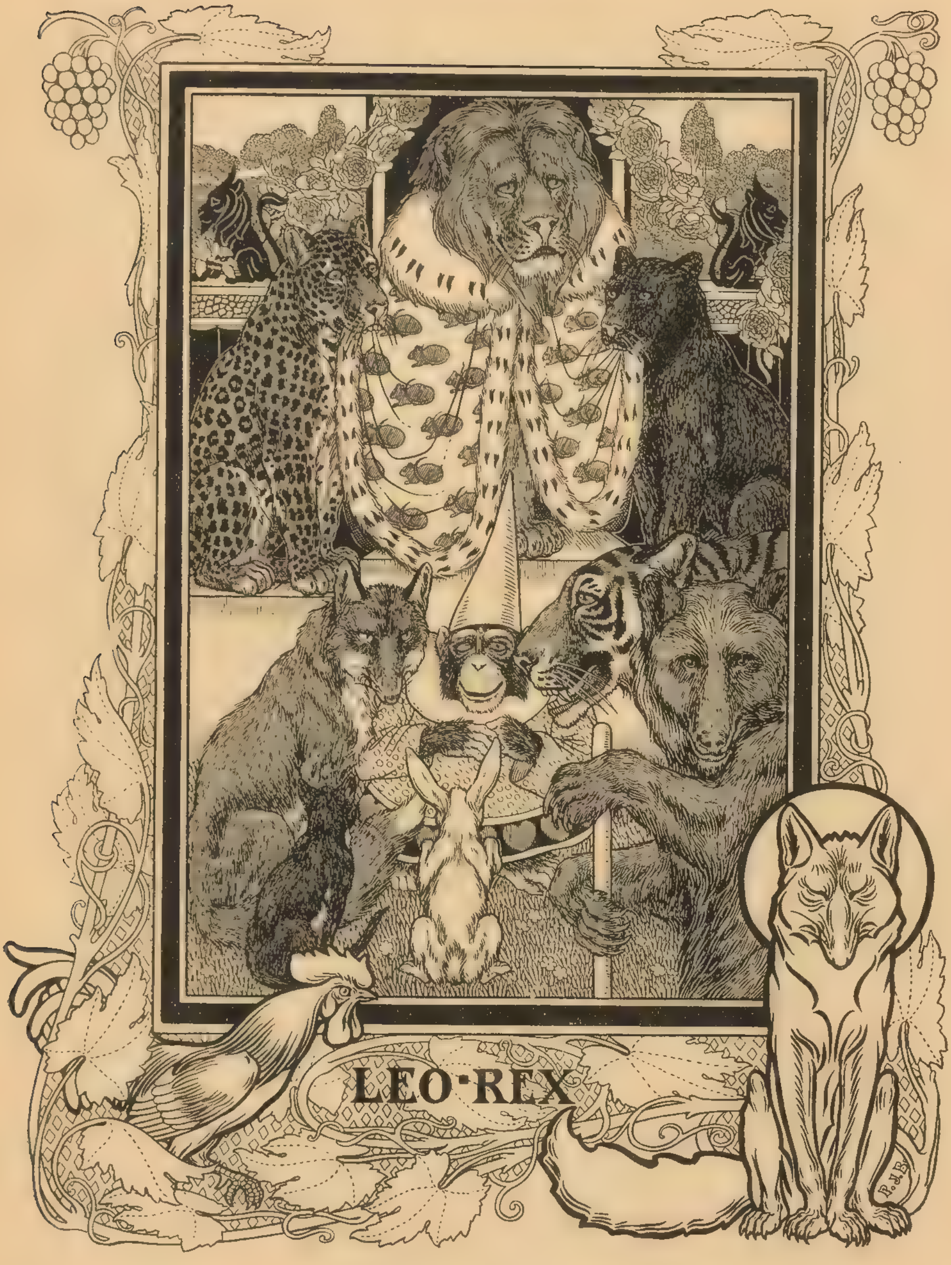
The Babes in the Wood

JOHN HASSALL

47

been. To the same type of work belongs such art as is displayed in *A Pastoral*, by F. C. B. Griggs, while Mr. Leon V. Solon's *Fickle Fortune* might in its general imagery have come straight out of a volume on Vanity printed in the 14th century. It is in a similar connection that we remember with gratitude Mr. Anning Bell's work, while the illuminative power of Mr. E. J. Sullivan appeals to some of us with peculiar force. I can remember nothing better than his ingenuity of bringing his entire method to bear on decorating "Sartor Resartus," a type of literature that will not for a single instant bear "illustrating" in the old-fashioned sense. Among the recent recruits the influence of zinc is much more clearly discernible, for they have even witnessed its development, and have not had to cut themselves adrift from the memories of lithography and wood engraving. Miss Mary S. Newill, represented here by *A Stream*, clearly belongs to this later period, and the same may

THE HARBOUR BRIDGE, WHITBY — CHARLES H. MACKIE


LEO-REX
P.J.B.

British

Leo Rex

PERCY J. BILLINGHURST

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be said of Mr. George Quested—note his *Vivian*—Miss Dorothy Smyth, Miss Jessie King, and many others. Women are making a specialty of decoration, not merely because their adaptability makes them manipulate the new conditions with greater facility than men, but also because decorative pen-work is the legitimate descendant of embroidery and the purely feminine arts.

THE decorative, the symbolic, the allegoric method is also to be seen applied in a remarkable way to visions of the work-a-day world as we see it every day of our lives. In this Mr. A. S. Hartrick is peculiarly successful, although I fear he will find it hard to break down the intense unimaginative prejudices of that modern bogey, the Man-in-the-Street, whom the railway-stall editor has perpetually shadowing him.

HOWEVER lagging the general public may be in its appreciation of the new methods of reproduction, there is not a shadow of doubt that a very great advance has been made within the last few years. This, I think, may be traced to the little laboratory of Joseph Nièpce, who made it possible for the poorest to understand what a good drawing meant by means of the faithfulness of the engraver's method. If this view be correct, we have the curious paradox that art has become more possible through mechanism; that freedom has emerged from the unalterable conditions of scientific laws as they apply to the material of mechanical reproduction. But, however you care to account for it, the fact remains that we are in the presence of a series of artists whose work in pen and ink has been unprecedented in this country.

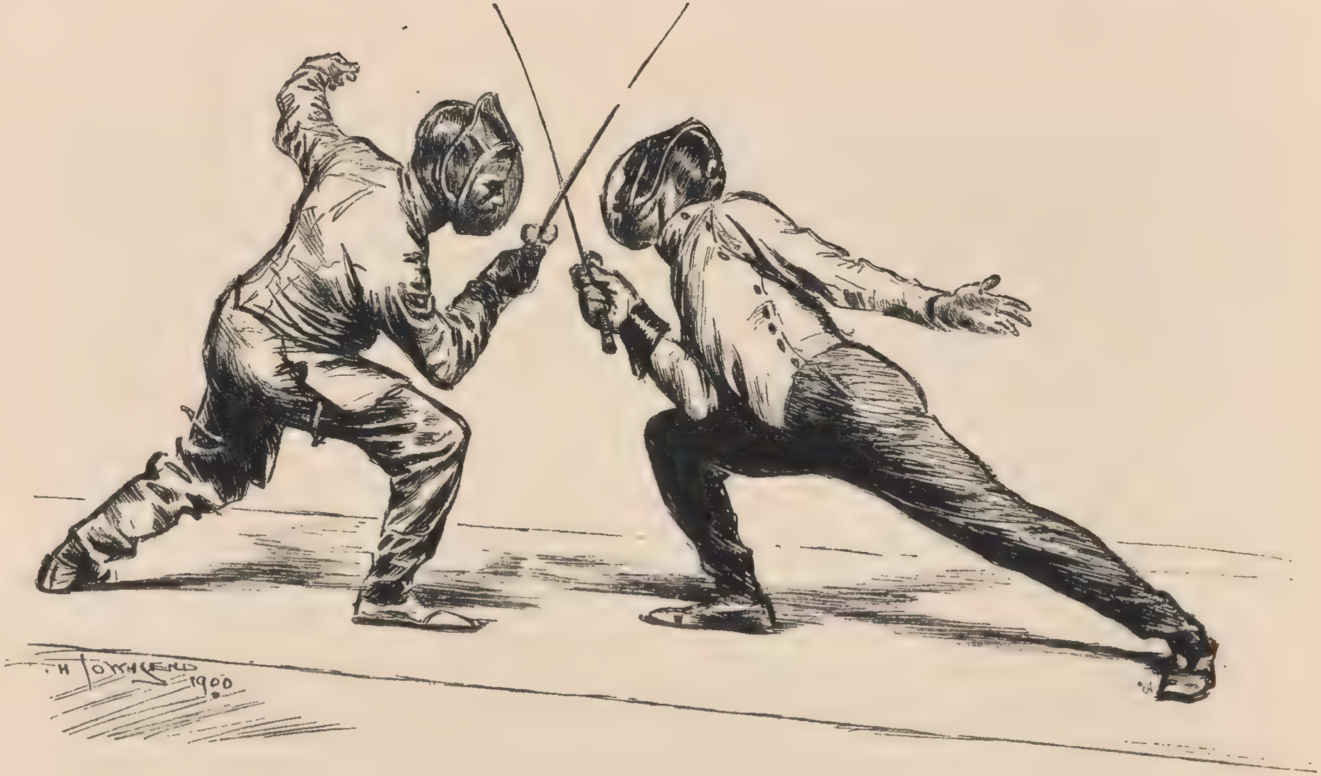
J. M. Bulloch.

STEAL · THE · GOOSE · & · GIVE · THE · GIBLETS · IN · ALMS

HEYWOOD SUMNER

PATTEN
WILSON 97

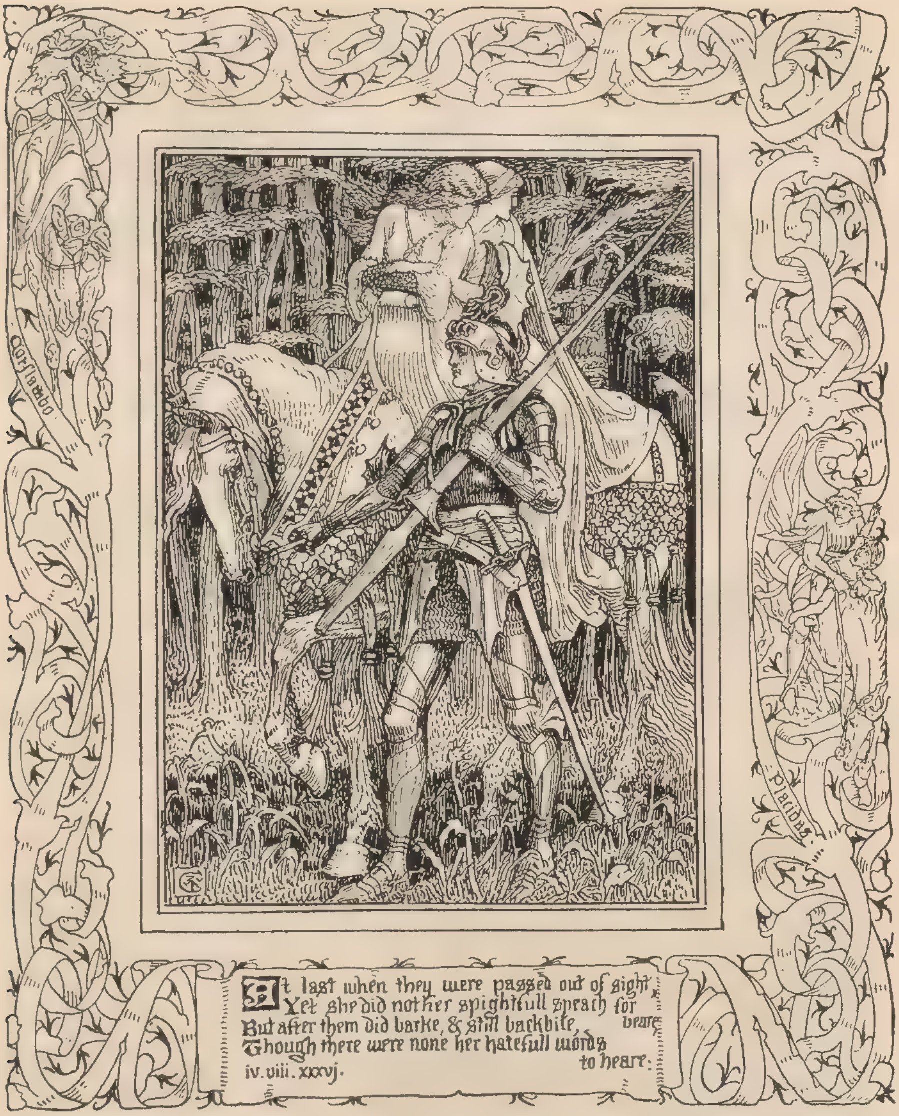
Rustum and the Simoorg
PATTEN WILSON
51



From "Secrets of the Sword" (Bell & Sons)

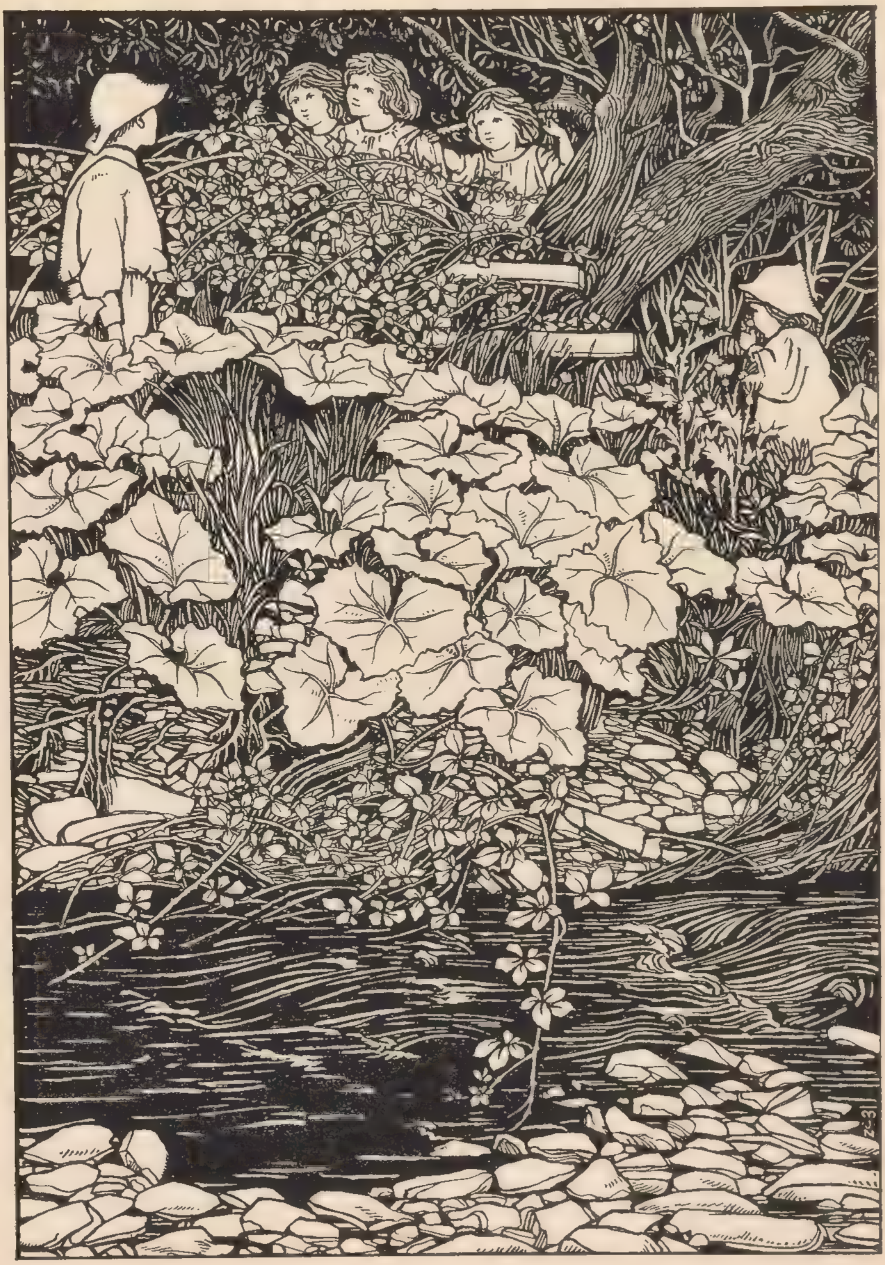
Fencers

F. H. TOWNSEND


Corflambo
Placidas
At last when they were passed out of sight,
Yet she did not her spightfull speach forbeare,
But after them did barke, & still backbite,
Though there were none her hatefull words to heare:
iv.viii.xxxvj.

From the "Faerie Queene" (G. Allen)

WALTER CRANE



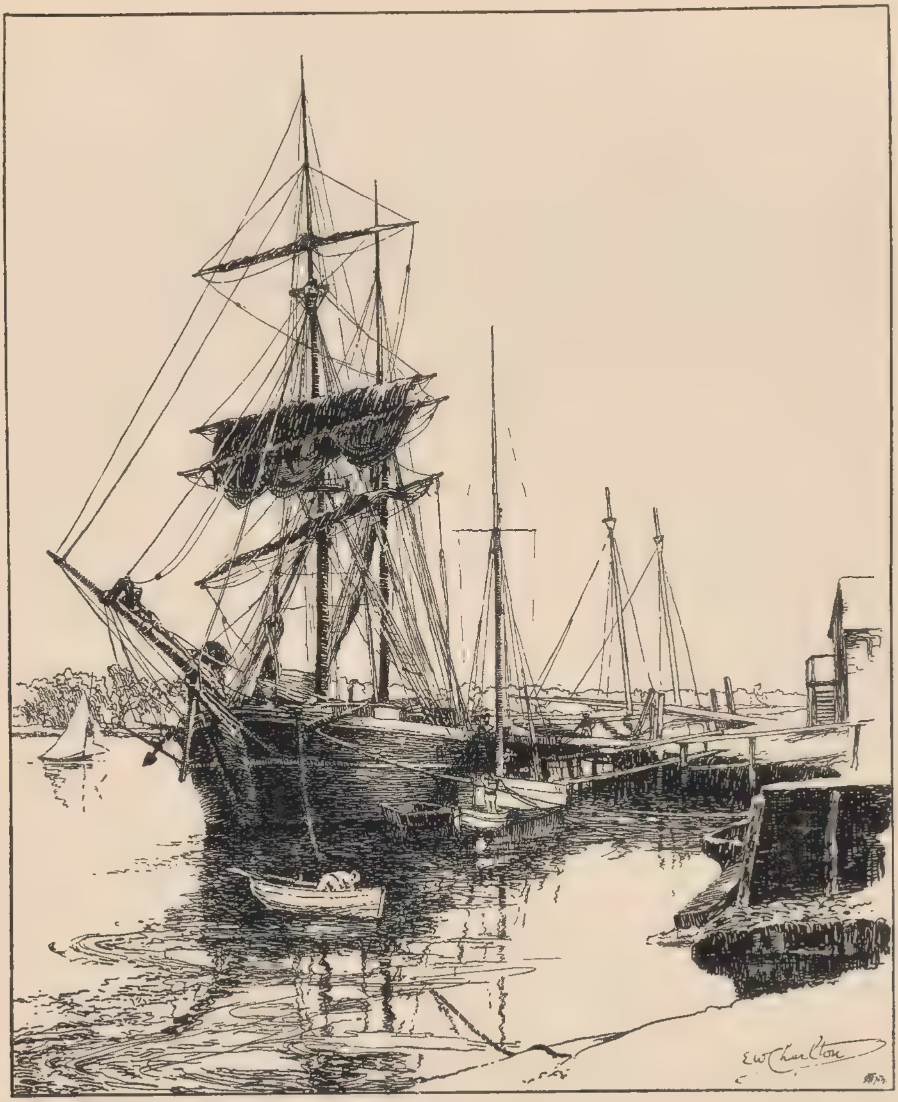
A Stream

MARY S. NEWILL

COMALA, THE MAID OF THE BOW

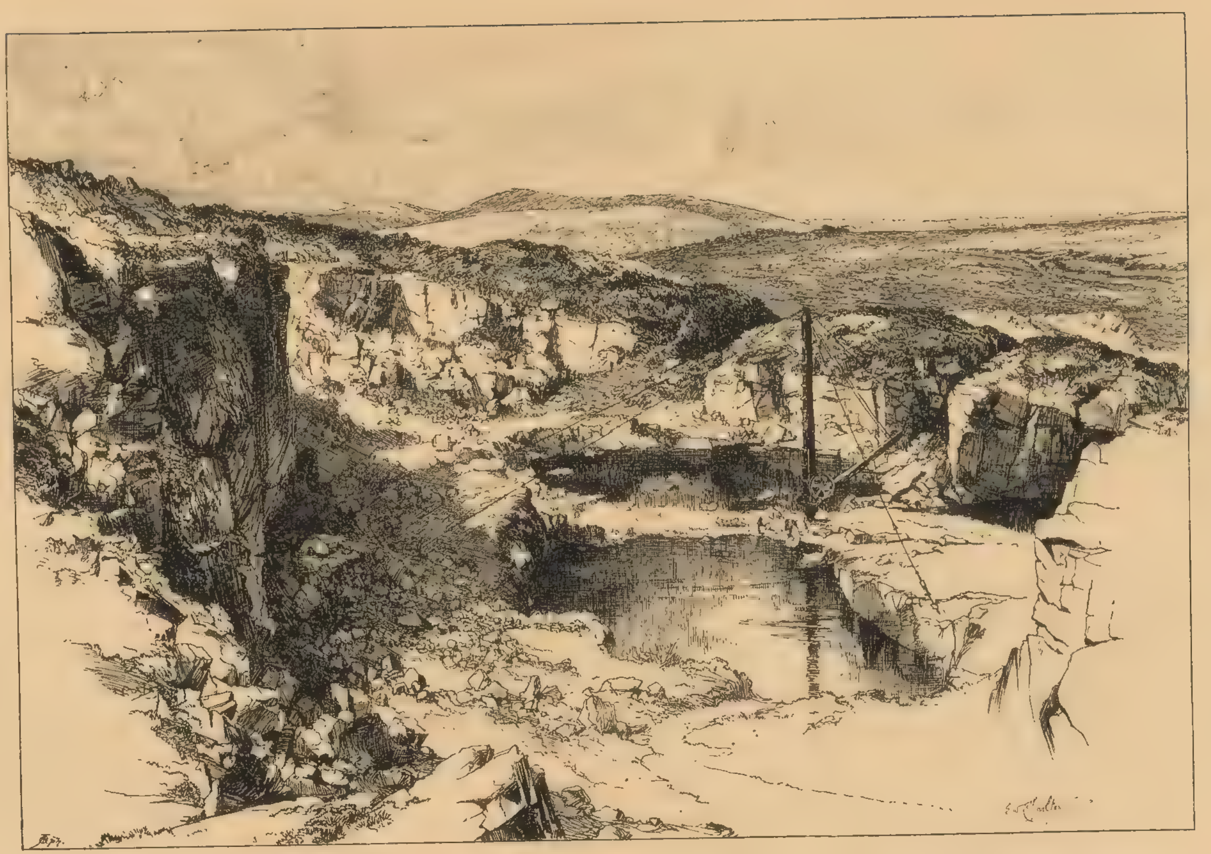
[illegible]

Comala, the Maid of the Bow
DOROTHY SMYTH
55

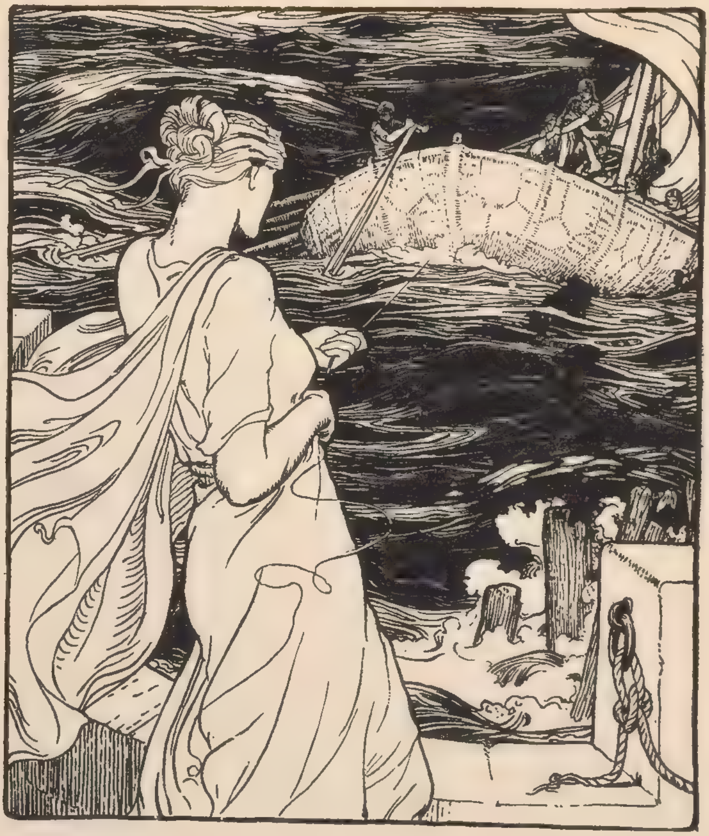


On the Quay, Lymington

E. W. CHARLTON



An Old Dartmoor Quarry
E. W. CHARLTON
57



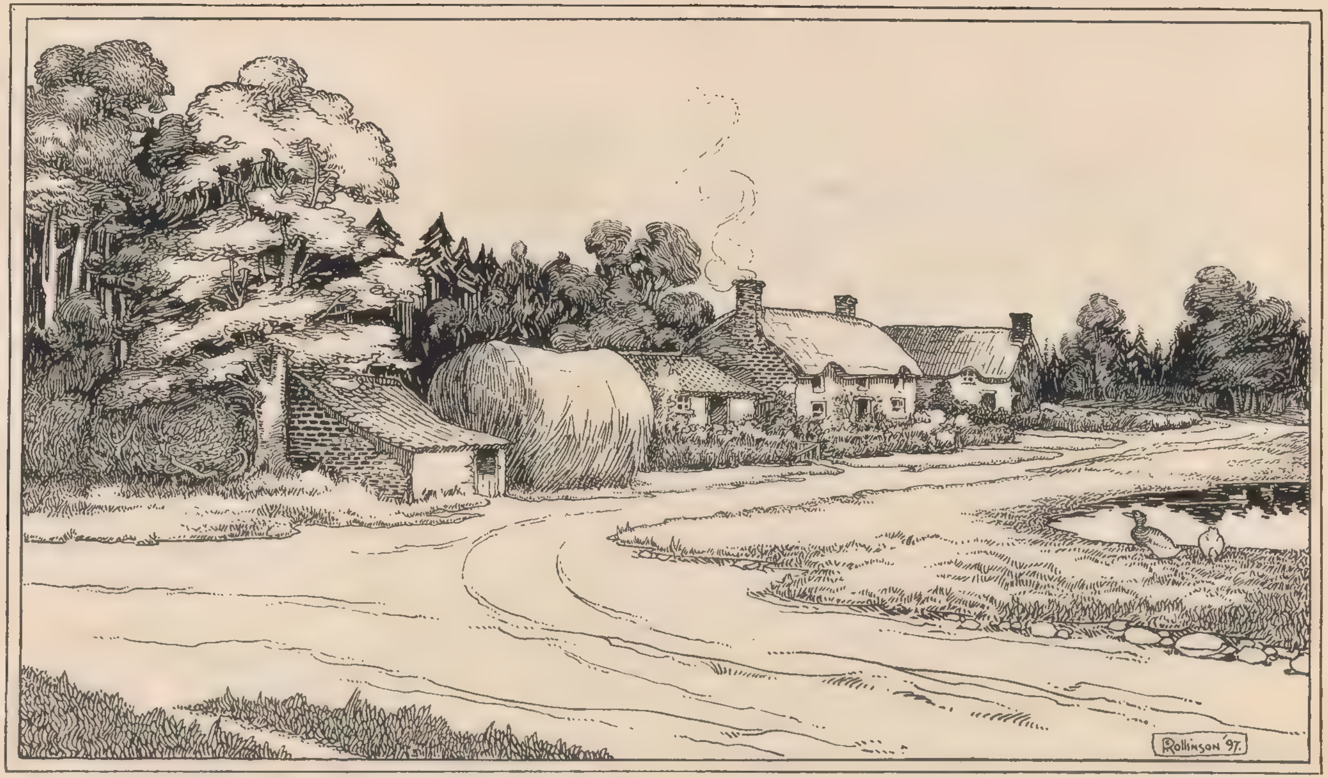
The Queen of the Magic Clew

From "*The Book of Wonder Voyages*" (*David Nutt*)

J. D. BATTEN

Then crying 'I have made his glory mine,'
And shrieking out 'O fool!' the harlot leapt
Adown the forest, and the thicket closed
Behind her, and the forest echo'd 'fool'.

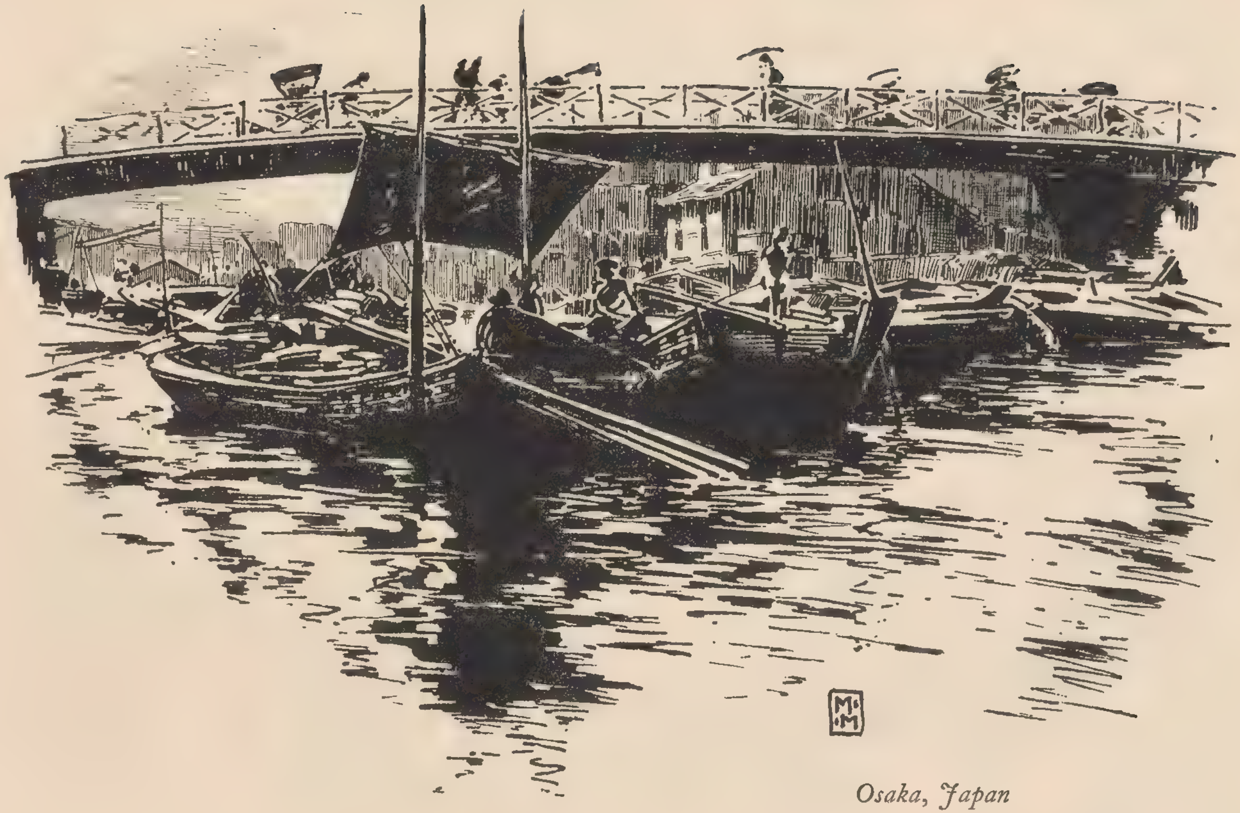
Vivien
GEORGE QUESTED
59


Rollinson '97.

Brompton

SUNDERLAND ROLLINSON

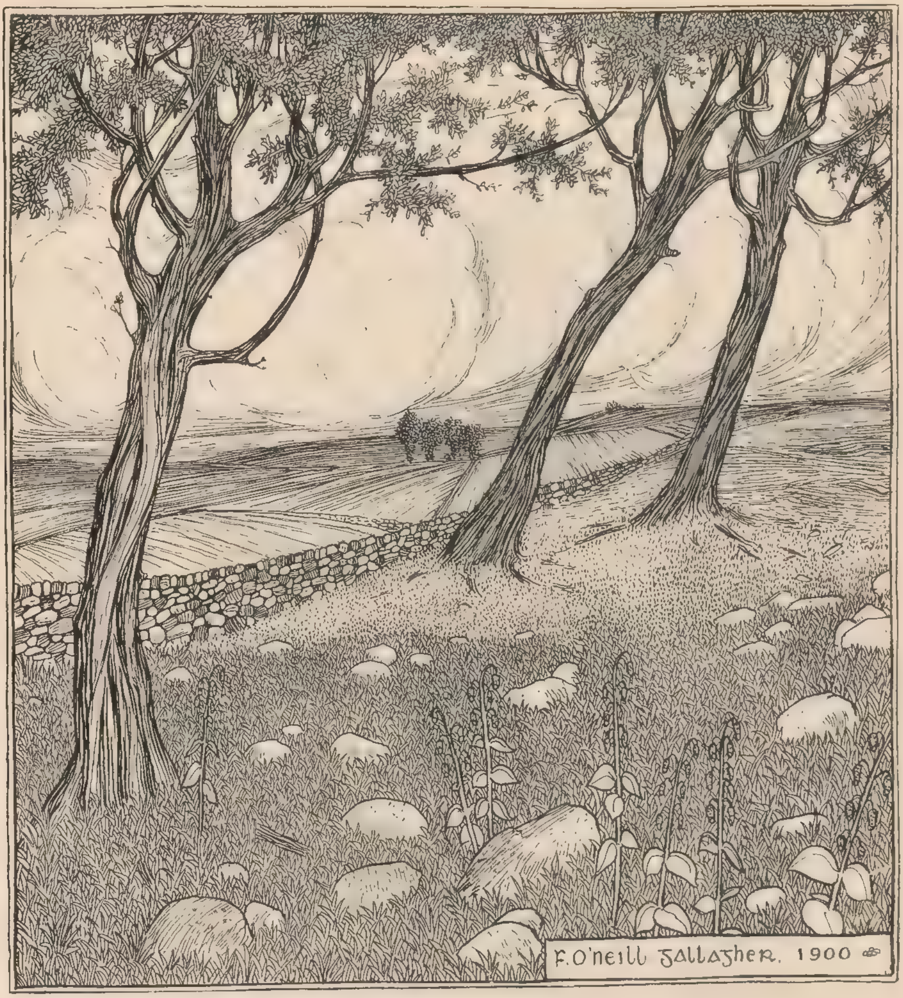
60



Osaka, Japan

MORTIMER MENPES

61



Moorland

F. O'NEILL GALLAGHER

A Pastoral

F. L. B. GRIGGS

63

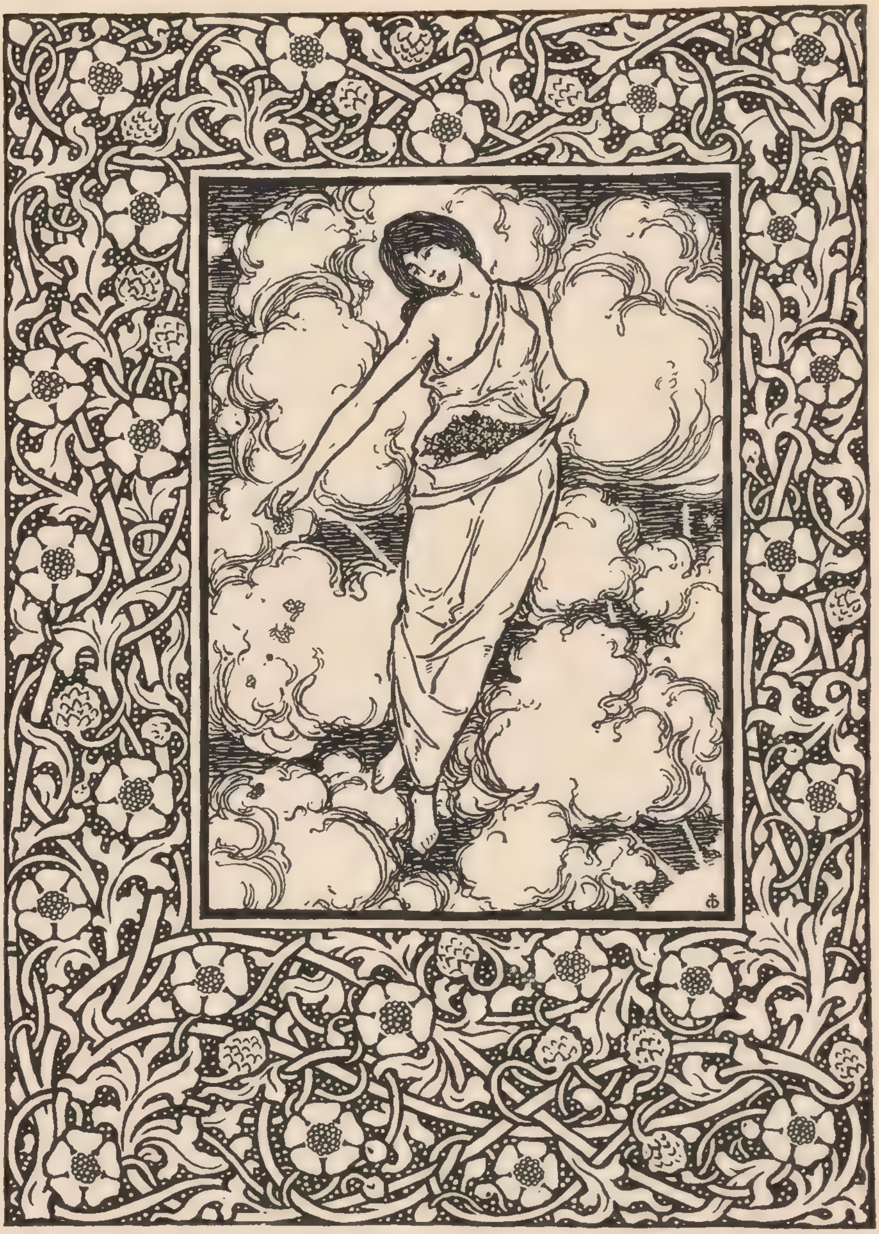


Illustration to Milton's "May Morning"

CHRISTOPHER DEAN

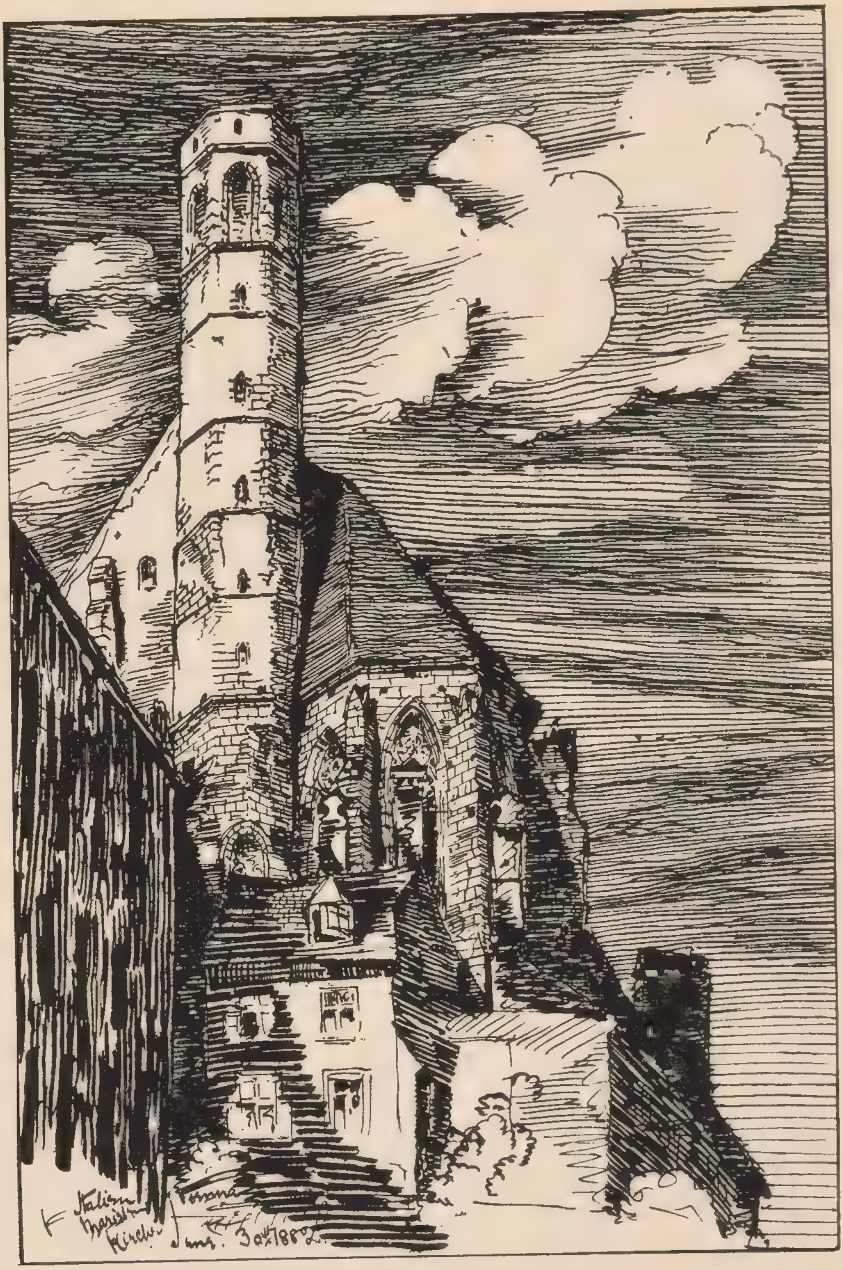
LEON·V·
SOLON·

British

Fickle Fortune changes Clime

LEON V. SOLON

65



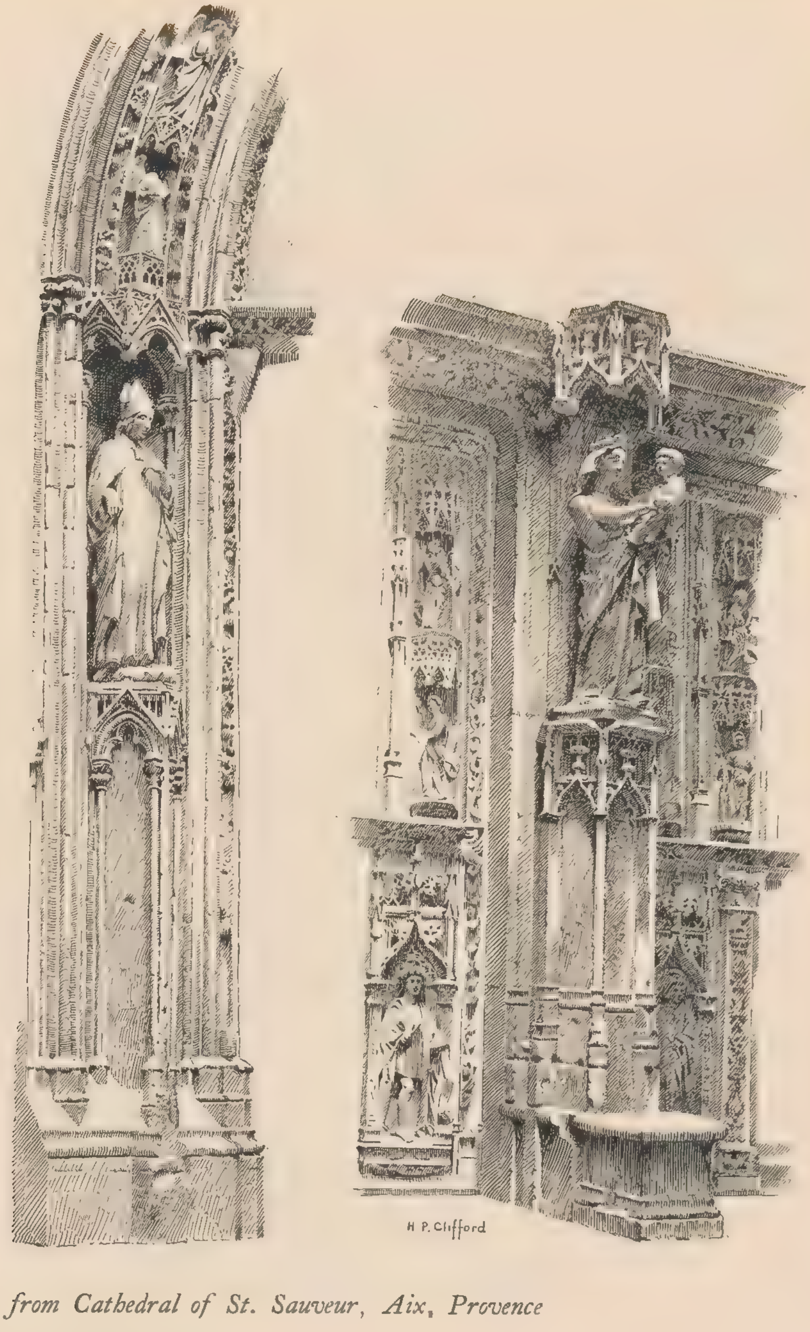
The Italian Marienkirche, Vienna

BERESFORD PITE

L. K.W. 1900

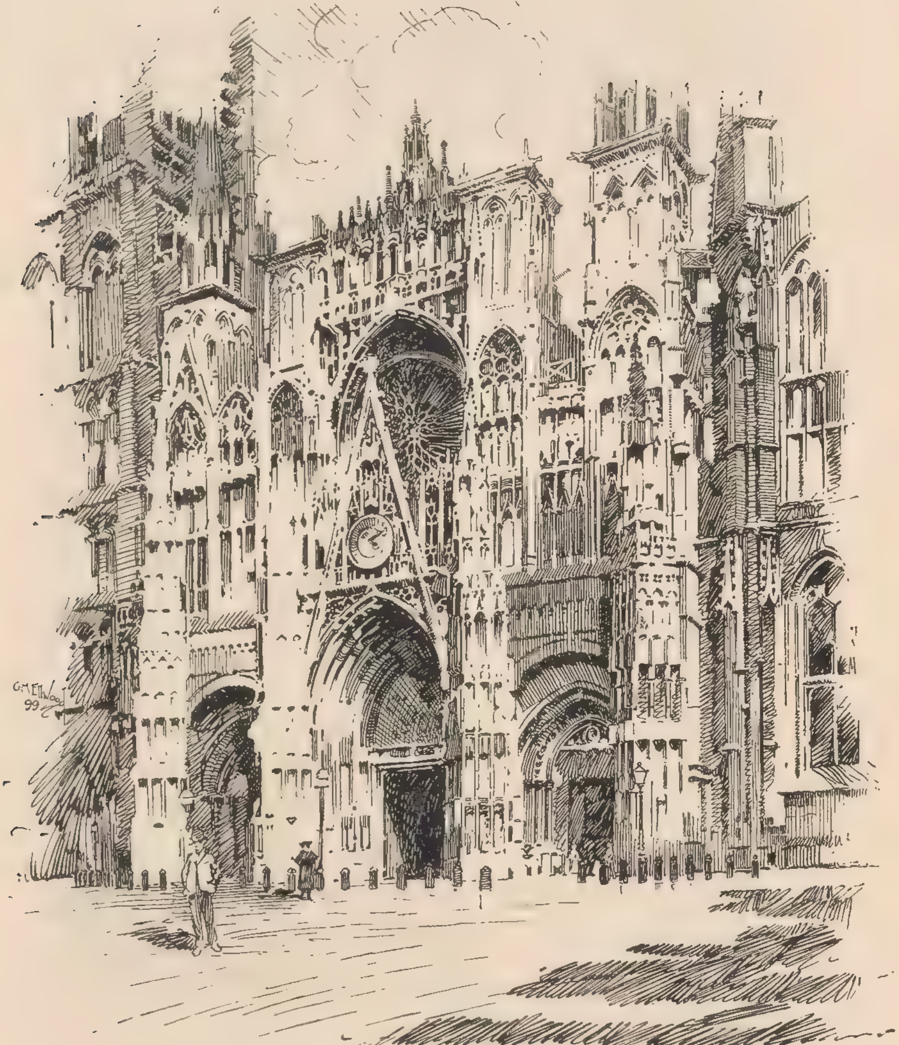
Grass Cutting

LUCY KEMP-WELCH



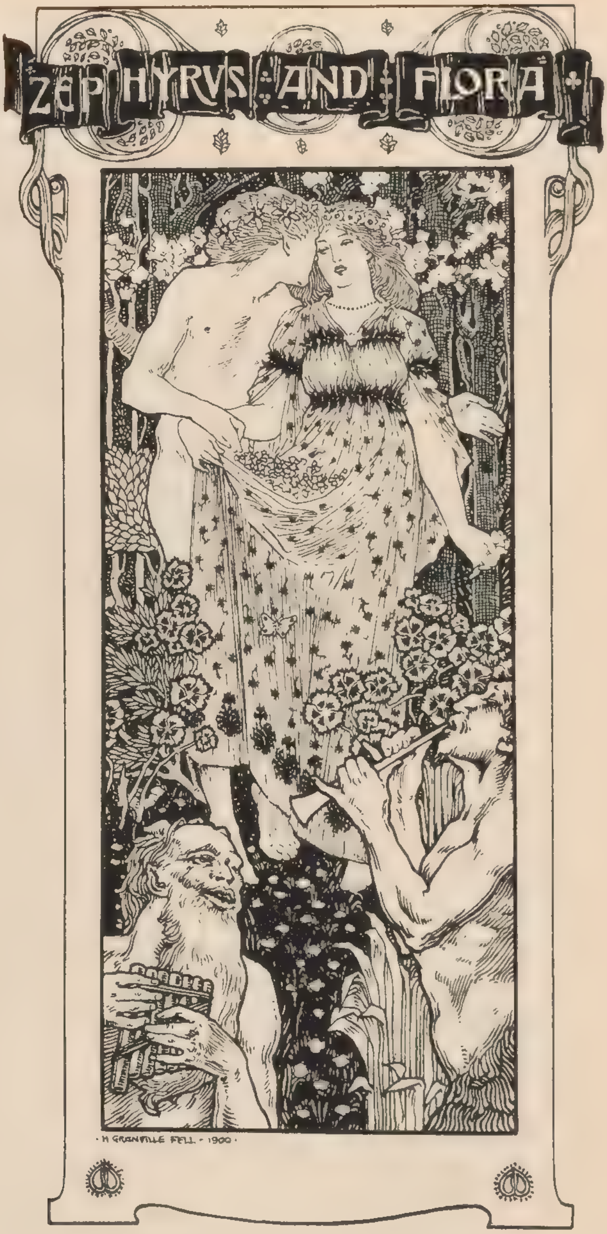
Details from Cathedral of St. Sauveur, Aix, Provence

H. P. CLIFFORD



Rouen Cathedral front.

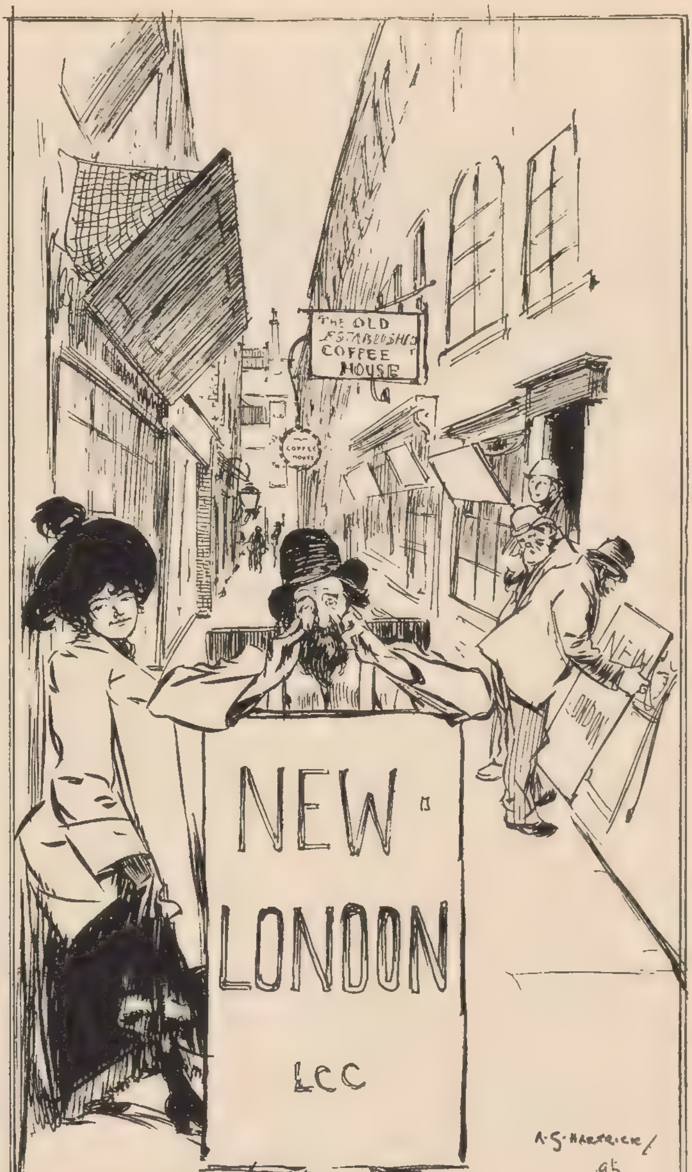
G. M. ELLWOOD



Zephyr and Flora
H. GRANVILLE FELL
70

HE·GIED·THE·ELDEST·A·GAY GOWD·RING.

Illustration to "The Twa Sisters o' Binnorie"
ELEANOR FORTESCUE BRICKDALE



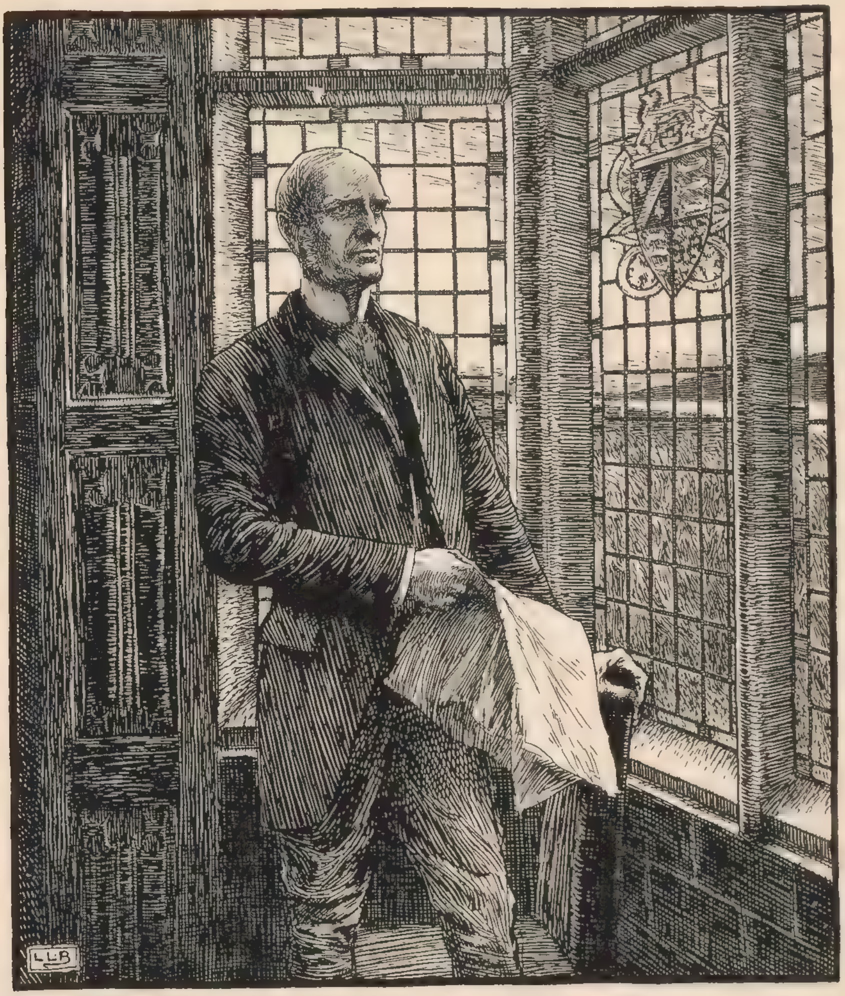
A. S. HARTRICK

(*By permission of the "Daily Chronicle"*)

BYAM
SHAW

From "Tales from Boccaccio" (George Allen)

BYAM SHAW



The Only Son.

O bitter wind toward the sunset blowing,
What of the dales tonight?
In yonder gray old hall what fires are glowing
What ring of festal light?"

"In the great window as the day was dwindling
I saw an old man stand,
His head was proudly held and his eyes kindling,
But the list shook in his hand."

O wind of twilight, was there no word uttered,
No sound of joy or wail?
"A great fight and a good death," he muttered,
'Trust him, he would not fail.'"

What of the chamber dark where she was lying
For whom all life is done?
"Within her heart she rocks a dead child crying
'My son, my little son.'"

Henry Newbolt.

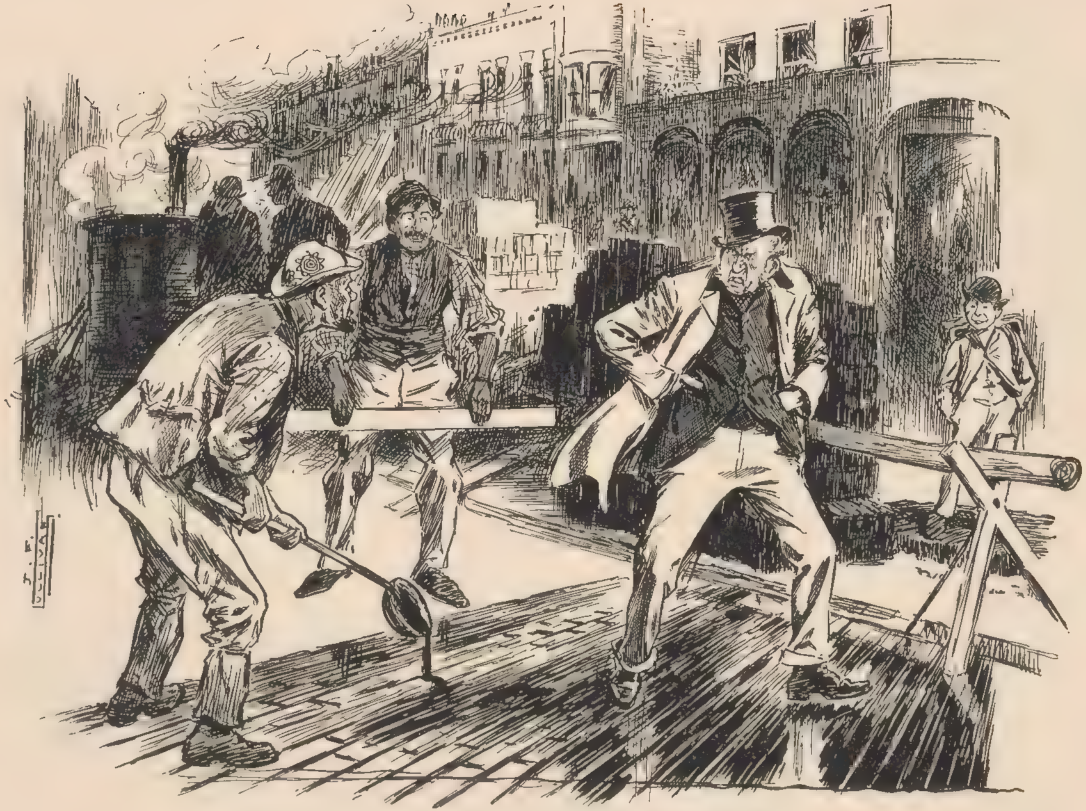
L. LESLIE BROOKE
74

ALFRED PARSONS

From "The Quiet Life" (Harper & Bros.)

ALFRED PARSONS

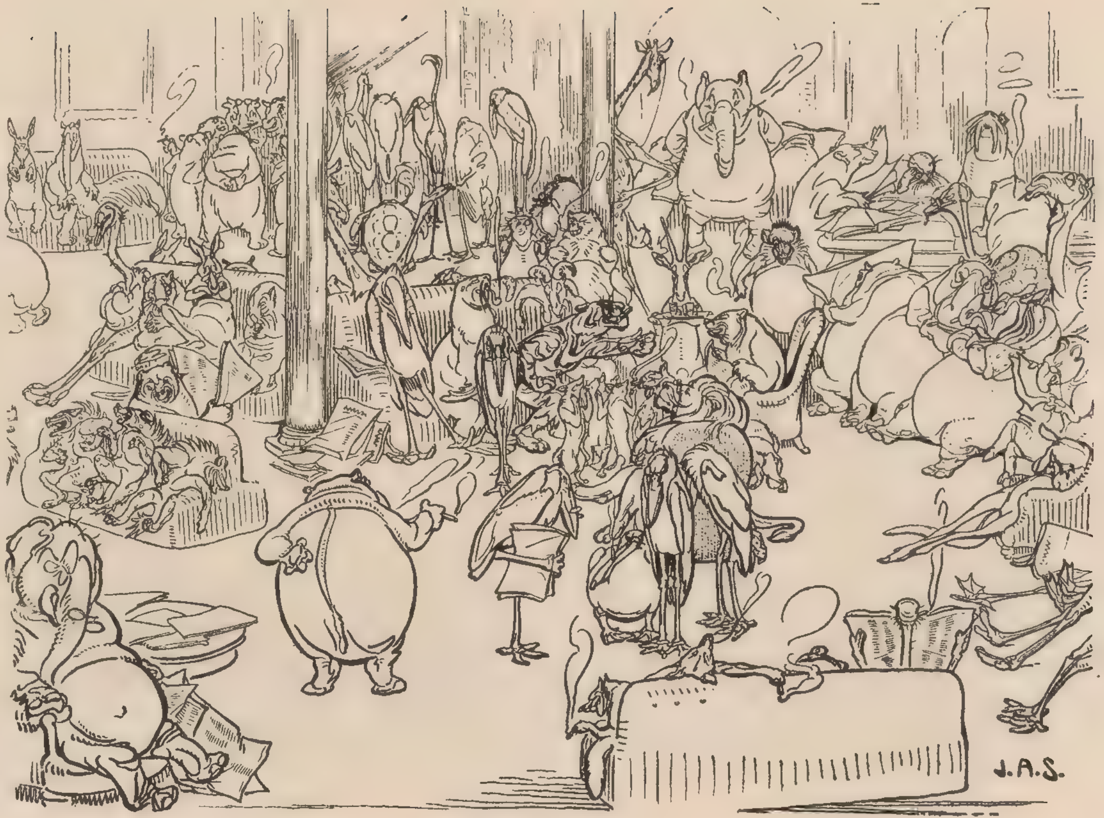
75



Roads up as usual

J. F. SULLIVAN

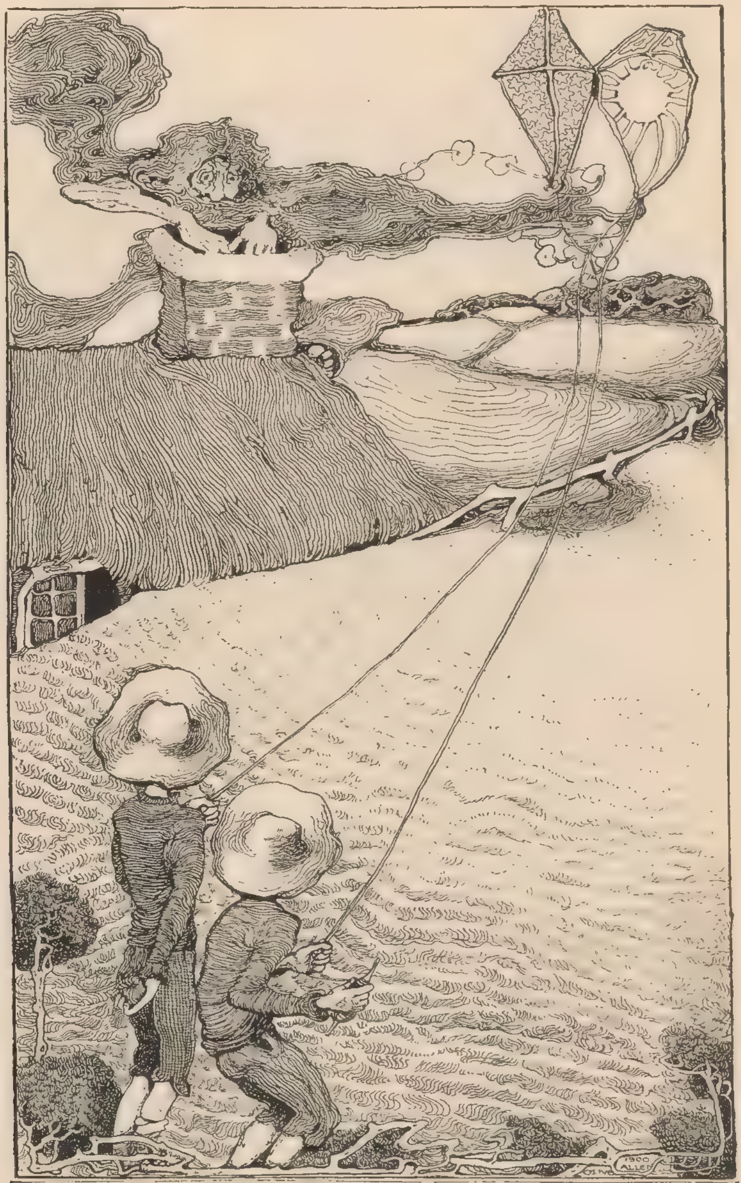
76



The Birds and Beasts Club

(By permission of "Punch")

J. A. SHEPHERD



MY LADY WIND.

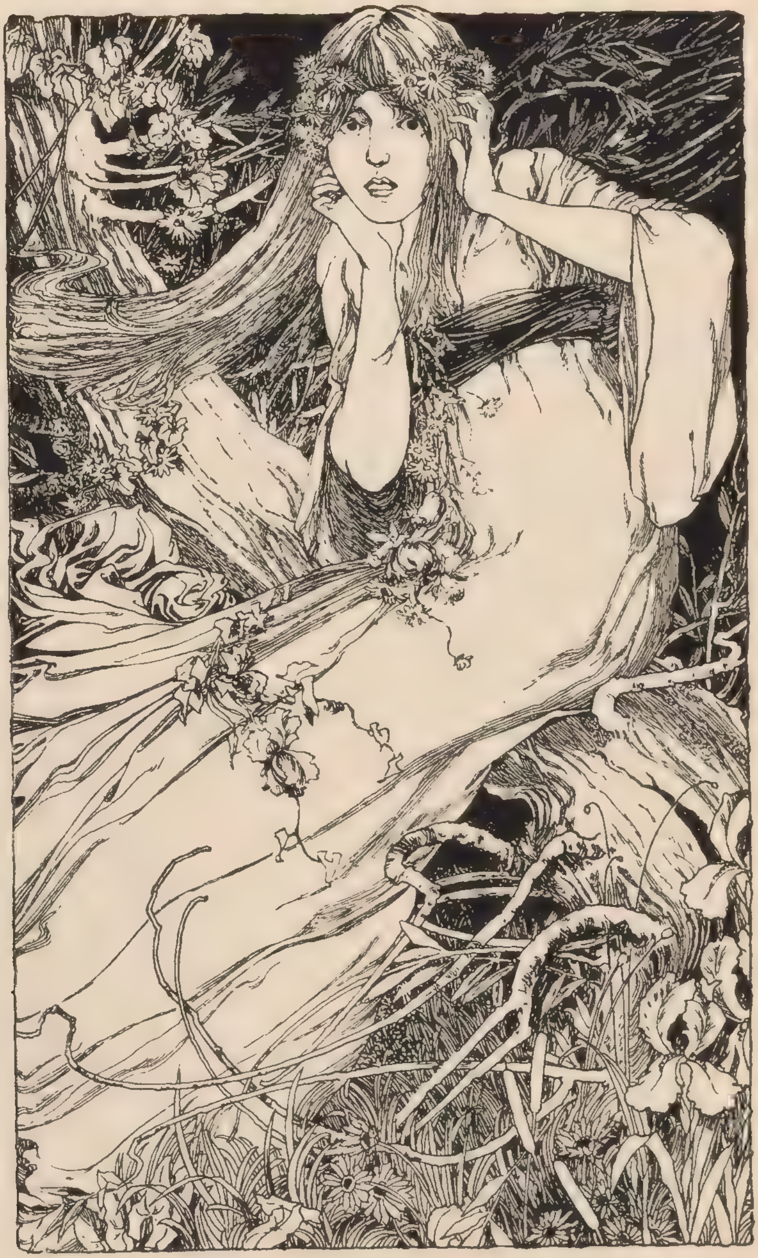
OLIVE ALLEN

F

The Gibbet

S. H. SIME

79



Ophelia

F. H. BALL

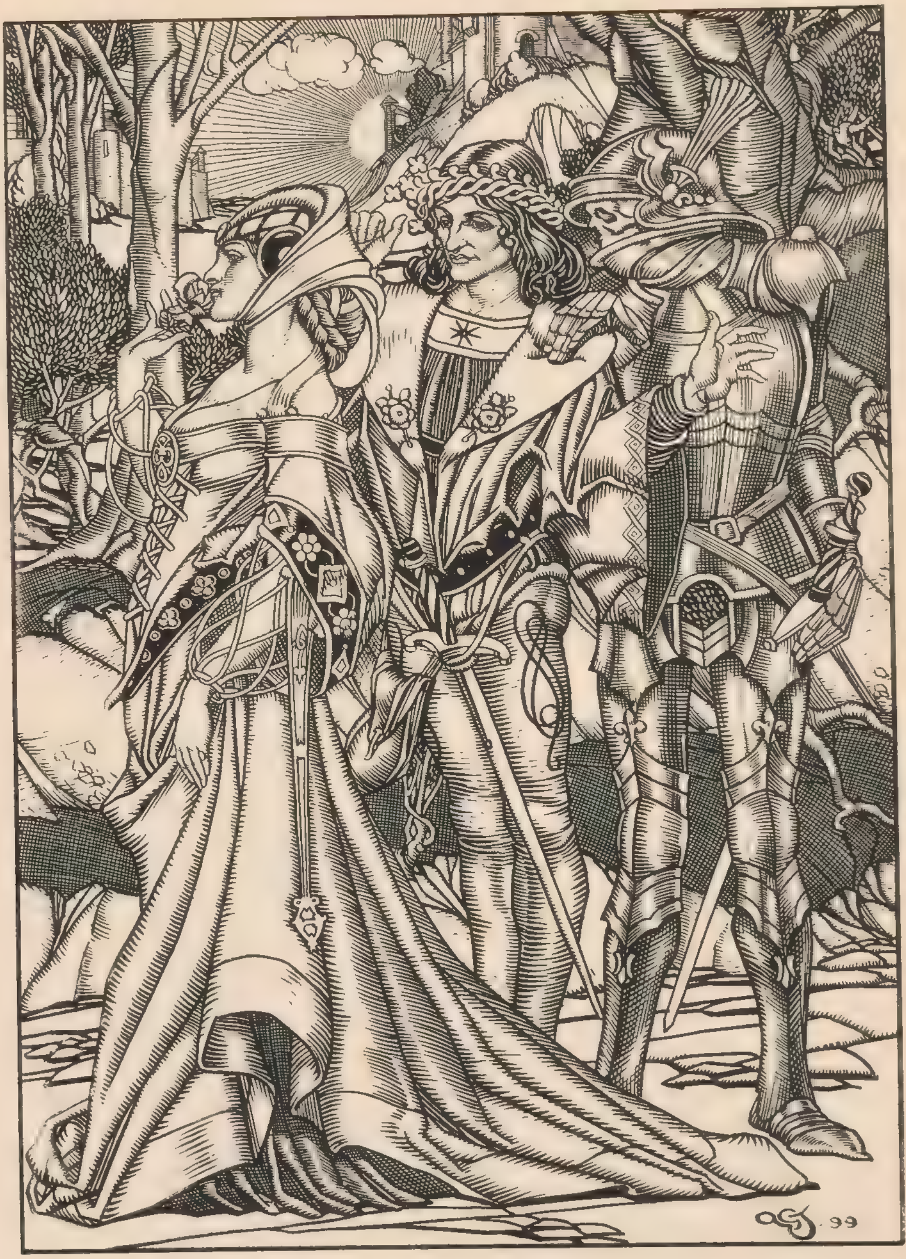
80

F.

"1789"

J. H. BANKS

81



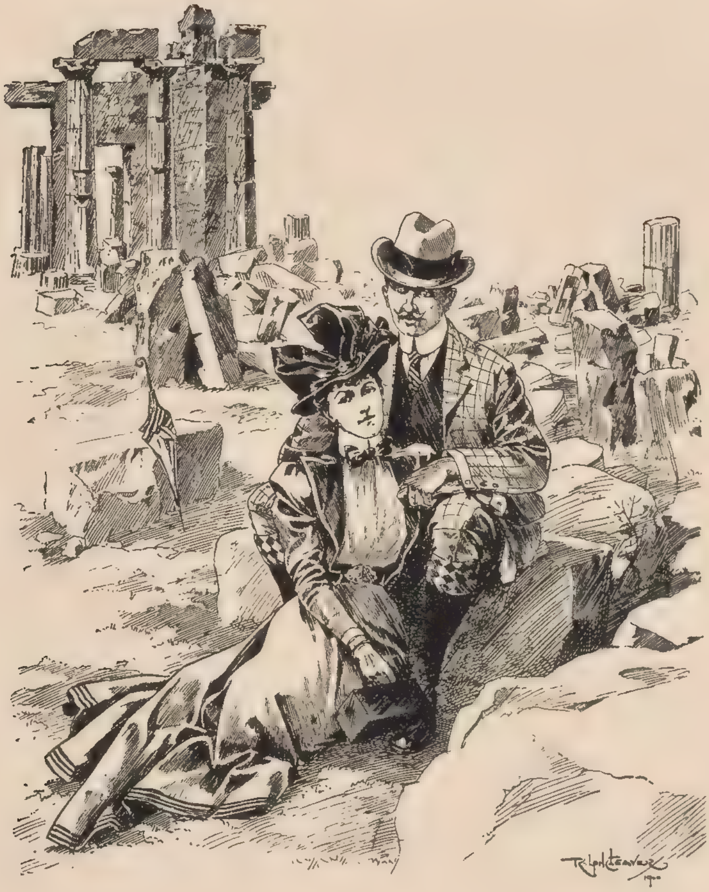
Love, Youth, and Death

A. GARTH JONES
82

“*Pelleas et Mélisande*”

JESSIE KING

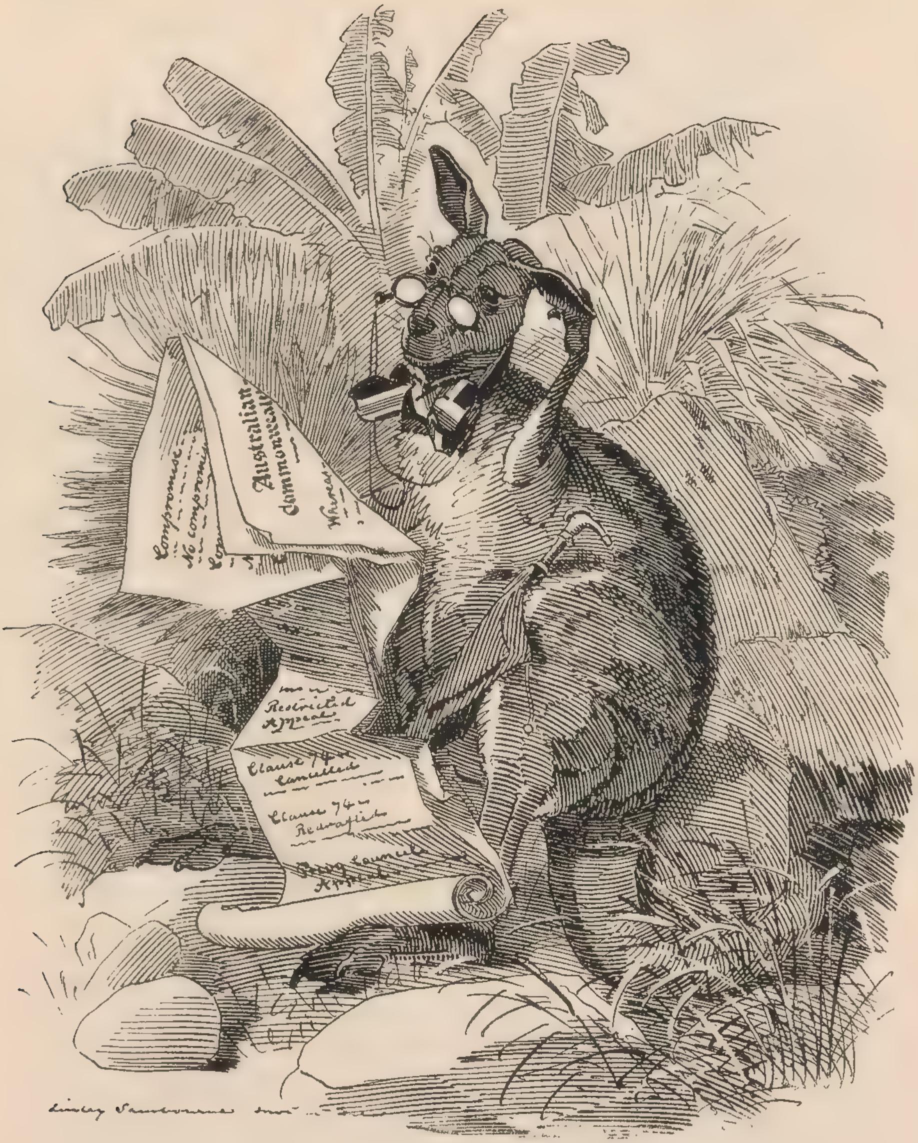
83



The Honeymoon

RALPH CLEAVER

(By permission of "Punch")



The Puzzled Kangaroo

("By permission of Punch")

LINLEY SAMBOURNE

AMERICAN PEN DRAWINGS. BY ERNEST KNAUFFT.

NOWADAYS, the one art in America which is distinctly the people's art is that of illustration. The modern school of illustrating dates from 1876, the year of the American Centennial Exhibition. Previously to that time F. O. C. Darley was the popular illustrator, his work, which was of the John Gilbert order, being engraved on wood. In 1870, "Scribner's Magazine" (now "The Century") was started, and about the same time E. A. Abbey began to draw for "Harper's Magazine." By 1880 Abbey had become the leading illustrator in America, and the wood-engravers had so developed the new school of engraving that they won an international reputation by their close interpretation of the pen, pencil or wash drawings of Abbey, Reinhart, Blum, Lungren, Pennell, Howard Pyle, Brennan, and Mary Hallock Foote. And when, in the middle of the 'eighties, process-engraving came into vogue, and "Life," which had been started in 1883, brought before the public the drawings of C. D. Gibson, the climax of modern illustration was reached.

IN the halcyon days of the 'eighties the wood-engravers interpreted wash drawings, and since about 1890 the use of the half-tone process has quadrupled the popularity of wash among the artists, so that the title of this paper prohibits the consideration of half a dozen prominent illustrators because they have never drawn with the pen.

HAPPILY, however, many American illustrators have produced masterpieces with the pen. Foremost among them is Edwin A. Abbey. Coming to New York about 1870, he for years did hack work for Harper & Brothers. An indefatigable worker, he seemed born with a perfect sense of composition. His style, founded probably upon the work of Charles Keen, Fred Walker and Adolph Menzel, consisted of a nervous yet sure outline, and a shading depending upon cross hatch for its colour and intensity. Never was a pen line more alive. He illustrated Herrick's "Old Songs," most of the drawings being engraved on wood, and, later on, "She Stoops to Conquer" and the "Comedies of Shakespeare," the illustrations being for the most part photo-engraved.

American

Scene from "As you Like it"

E. A. ABBEY

(Copyright, Harper & Bros.)

NEXT to Abbey must be named Charles Dana Gibson. At sixteen he showed his innate power to illustrate. Studying a short time in New York and Paris, his present work shows the sureness of touch of a trained draughtsman. His ability to amend his sketch from the model until it adequately fulfils the requirements of the legend is remarkable. He has recorded a national type, so that it is no presumption on his part to call his latest book of drawings "The Americans." He confines himself mostly to society people, and in his "Education of Mr. Pipp" we find the characters of Mr. and Mrs. Pipp, their daughters, and the courier well sustained in a series of adventures. His early technique, free but overloaded with cross hatch, has of recent years given way to a simpler style, depending for its capital effects on outline. It is evident that in his visits abroad he has been influenced by the simplicity of Forain, Steinlen and Caran d'Ache. There is at present a swing and decorativeness in his drawings which they did not formerly possess. His reputation has increased since his compositions, transferred from the pages of "Life" to the dignity of folio volumes, have been published in America by Mr. R. H. Russell, and in London by Mr. John Lane. The volumes are entitled respectively "Drawings

SCENE FROM "AS YOU LIKE IT" E. A. ABBEY

(*Copyright, Harper & Bros.*)

Scene from "Much Ado about Nothing"

(Copyright, Harper & Bros.)

E. A. ABBEY

by C. D. Gibson," "Pictures of People," "Sketches and Cartoons," "The Education of Mr. Pipp," and "The Americans."

FOR a long time A. B. Wenzell kept pace with Mr. Gibson in current society pictures, but they were nearly always executed in black-and-white oils, not in pen and ink, so his work is not available for this article. Many of Gibson's followers, Howard Chandler Christy, Hamilton Fisher, Henry Hutt, G. Allan Gilbert, and a dozen others, work more frequently in wash than in pen and ink, but Christy, Hutt, and Fisher, as well as Malcolm A. Strauss, use the pen dexterously enough to call for special mention. Mr. Christy is younger than Mr. Gibson, and is improving each year—he has made rapid strides lately in his recognition of values and local colour; his girls are pretty, and their costumes *chic*.

WILLIAM T. SMEDLEY would rank with Mr. Gibson if his work were always executed in pen and ink, but of recent years he has used wash almost entirely. He began as a special artist, and has sketched in the States, Canada, and Australia, producing a prodigious number of true records of the indoor and outdoor life of the Anglo-Saxon race. His pen execution, free and unrestrained, displays the habits of the sketcher.

THE mantle of Edwin Abbey has fallen upon the shoulders of Albert E. Sterner, who is almost the sole representative of sentiment in illustration. His technique is not so expert as that of Abbey. He is, in fact, an uneven draughtsman; his figures are sometimes out of drawing. But at his best he far transcends the average illustrator, and we find the genuine ring of art, the true poetic feeling,

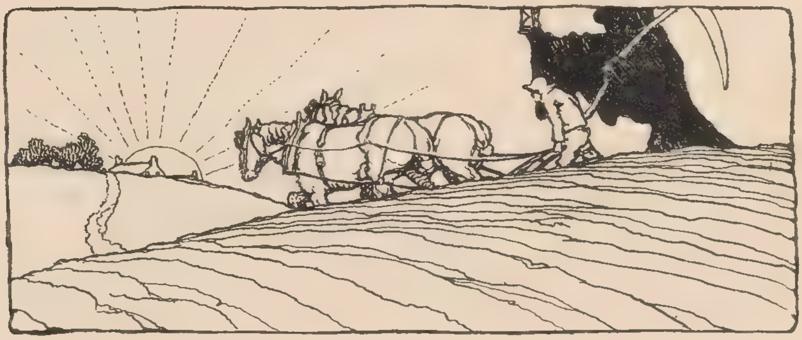


ILLUSTRATION FOR "THE LAST FURROW" HOWARD PYLE

(Copyright in America, Doubleday, Page & Co.)

C D Gibson

dominating his productions. It is not once in a decade that we find so much sentiment in an illustration as is in his frontispiece to "Harper's Magazine" for November, 1892, entitled, *Forgive me, my own, my Marietta.*

IT was not until Mr. Sterner illustrated George William Curtis's "Prue and I" that his subtlety of perception, his imaginative faculty, and his delicate draughtsmanship, became known to the public; these illustrations were nearly all pen sketches, vignetting into the printed page and losing themselves in the interstices of the type; he used very little cross hatching, but depended upon flowing outline and slight shading and parallel lines for his effects.

LIKE Blake and Poe in their poetry, Mr. Sterner sets aside the rules of convention, and breaks loose from the leading strings of schools; his touch, now poignant, now languid, is the touch of a musician turned draughtsman, and the result is most elusive.

EVEN in Abbey's inimitable work there is always a hint of the model, but in the "Prue and I" illustrations there is a suggestion that an artist in the time of our grandfathers walked into the street, observed the women in poke bonnets and the men in chokers, and returning to his studio, jotted down his impressions with a sure and sympathetic touch; there is no wasted shading, no parts that have been gone over a second time for effects not gained at first-hand.

ILLUSTRATION FOR "THE MAN WITH THE HOE" HOWARD PYLE

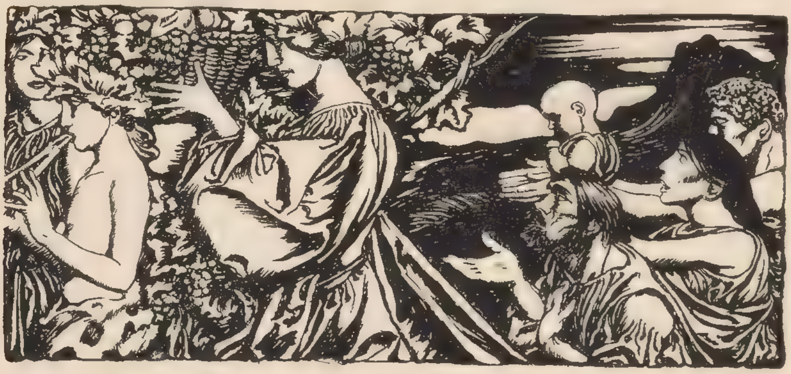
(Copyright in America, Doubleday, Page & Co.)

*(By permission of John Lane,
London. Copyright in
America, R. H. Russell.)*

C. DANA GIBSON

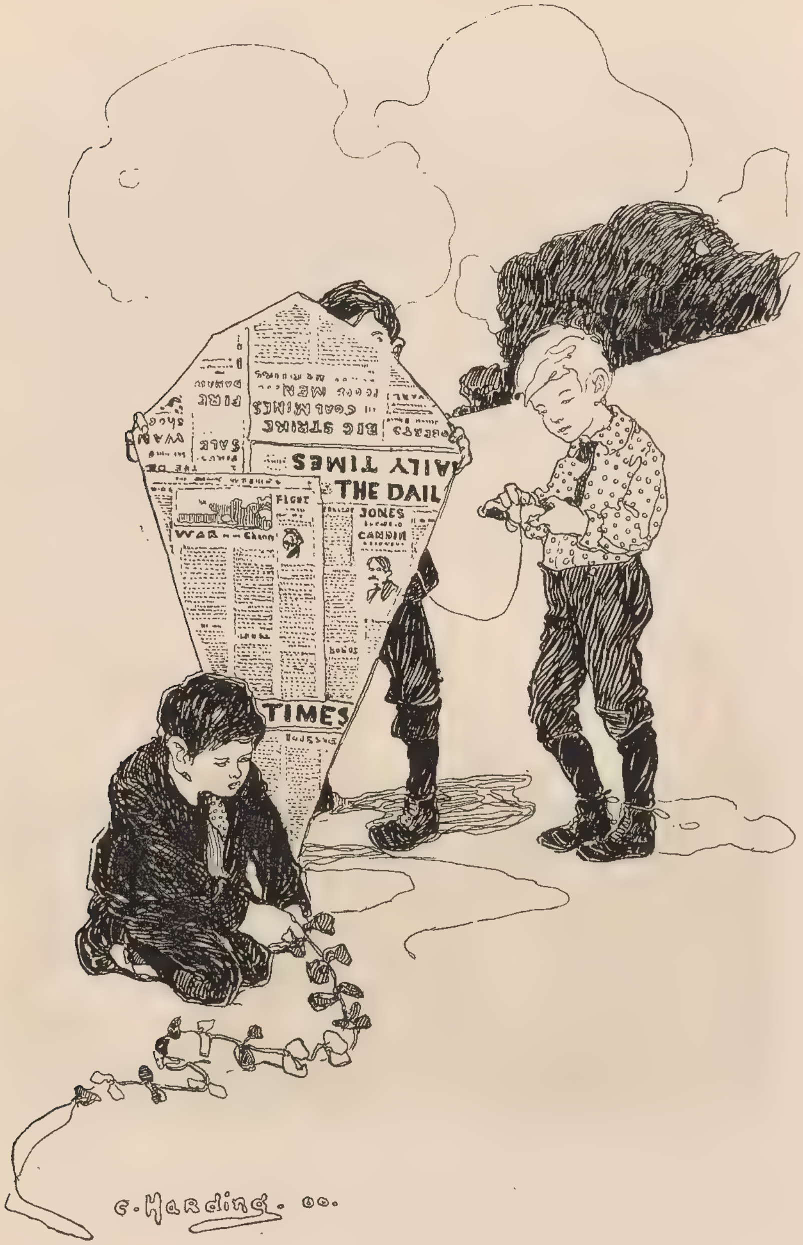
AMONG the dramatic illustrators, Howard Pyle has held the foremost place for twenty years. Though recently he has laid aside the pen, and painted his illustrations in oil, most of his book illustrations are in line. As a pen-draughtsman he has employed two styles. The first developed early in the 'eighties, when he illustrated some children's books such as "Merry Adventures of Robin Hood." These early illustrations were drawn in the manner of sixteenth-century woodcuts in heavy outline with very little shading. The details of costume and background were decoratively brought out, combined with conventional decorations which framed the pictures; these, and the legend in old-style lettering designed by the artist, made the work a pleasant revival of the antique, which at that time (before William Morris and Aubrey Beardsley were known in America) was a novelty. Mr. Pyle's second style was founded upon the pen drawings of Maurice Leloir, in which outline played a minor part, and parallel lines, rarely cross-hatched, formed the shading. He used this Leloir technique in illustrating Holmes's "One Hoss Shay," and frequently in vignettes accompanying his own stories. Both styles were admirably adapted to the printing press. He has few followers, since most of the young men have chosen the Gibson field; but W. J. Glackens, Gilbert Gaul, Frank Vincent Du Mond, Victor Perand, Will Crawford, Fred C. Yohn, and Willard Metcalf make spirited compositions for tales of adventure and war.

ROBERT BLUM entered the profession about five years after Abbey, and without imitating him in the slightest, it may be said

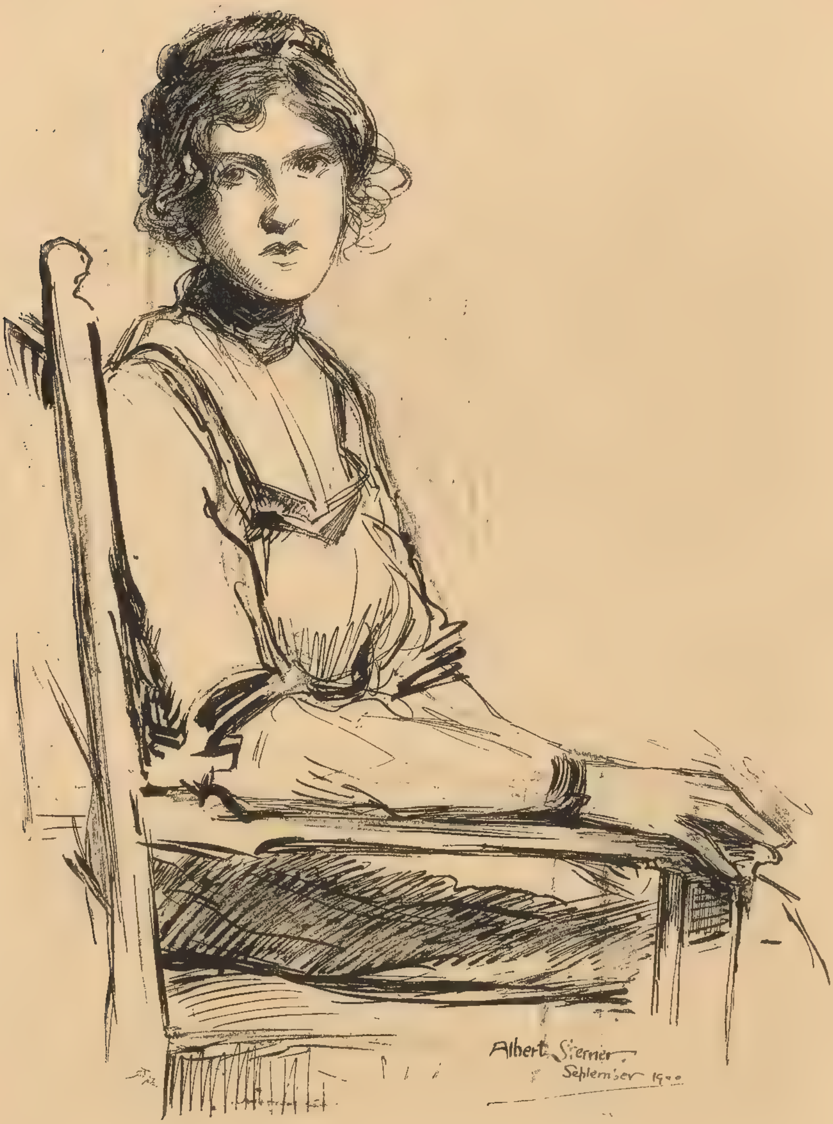


"A HARVEST SONG' HOWARD PYLE

(Copyright in America, Doubleday, Page & Co.)



The Kite
CHARLOTTE HARDING



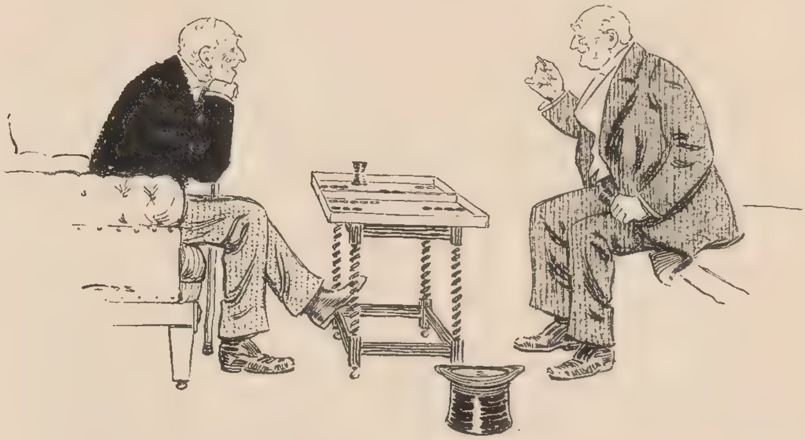
Albert Sterner
September 1900

that he has the same light, graceful touch, obtaining his colour by the process of cross-hatch. He belongs to a group that worked about thirteen years ago, when Pyle, Abbey and Reinhart were raising American illustration to its high-water mark. This group of artists also contributed to the magazines drawings of a decorative quality executed in a technique not unlike the pen drawings of Fortuny ; most of these artists, however, have since deserted the field of illustrating for that of painting ; among them, besides Robert Blum were H. F. Farney, Ferdinand Lungren, Joseph Pennell, and Alfred Brennan. Messrs. Pennell and Brennan still continue to illustrate.

IN 1881 Mr. Blum went to Japan for "Scribner's Magazine," and contributed a series of letters called "An Artist in Japan." He also illustrated Sir Edwin Arnold's "Japonica." We reproduce an illustration from the latter showing his consummate technique.

AS Mr. Gibson is the leader among figure draughtsmen, Mr. Pennell is the leader among landscape draughtsmen. Not only does he deserve this title because of the excellence of his drawings and the large amount of work he has accomplished, but because of the pioneer work he has done in a literary way in bringing before the public the virtues of pen drawing, in his books "Pen Drawing and Pen Draughtsmen" and "Modern Illustration."

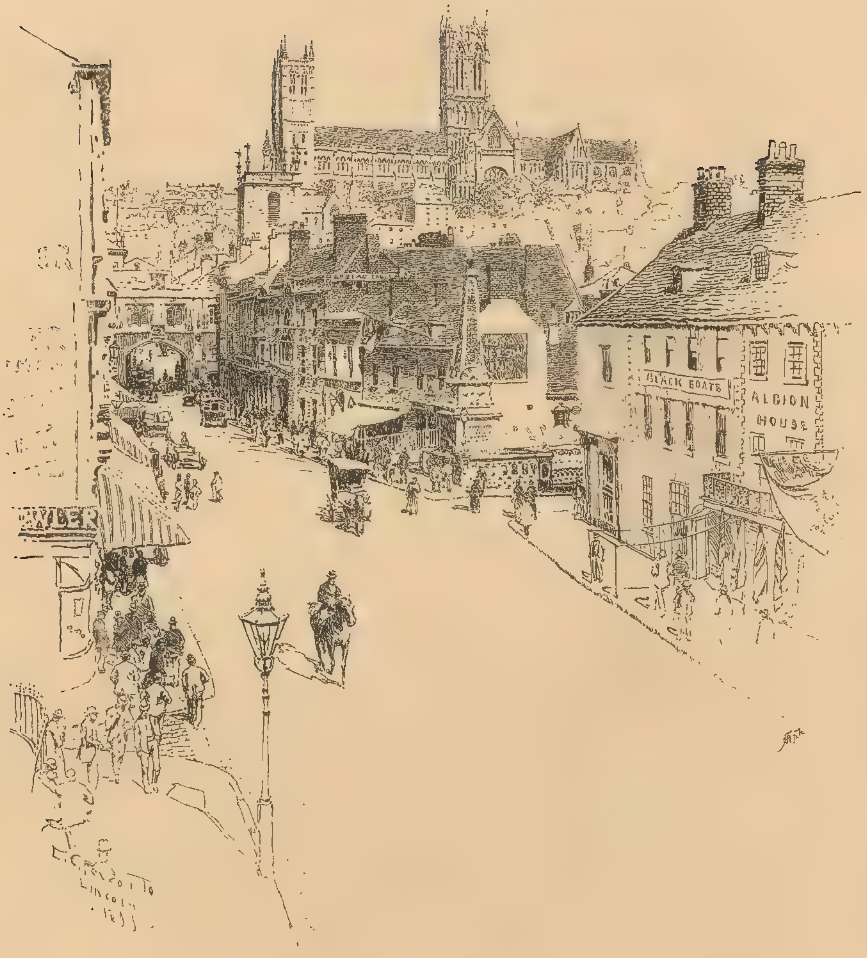
CHARLES A. VANDERHOOF, who is a most sympathetic



TAILPIECE FOR "AN UNJUST ACCUSATION" F. D. STEELE

(*Copyright in America, McClure's Magazine*)

A Study
ALBERT E. STERNER
95



G*

sketcher from nature, and who has executed some drawings worthy of Whistler, frequently uses the pen.

OTTO H. BACHER, celebrated as an etcher, draws landscape in pen-and-ink that nearly equals his etching, and he is unsurpassed in pen renderings of still life.

HARRY FENN, also a veteran illustrator, has recently made many pen renderings from photographs, and must be mentioned for superlative cleverness in technique.

A YOUNGER draughtsman is Ernest Peixotto, a Californian, who, though immensely clever in manipulating the pen in *outré* ways, is able when he illustrates for the standard magazines to execute painstaking and thorough architectural drawings with a nimble touch.

REGINALD BIRCH has drawn much with the pen, mostly for "St. Nicholas." He may, indeed, be called the "Children's Gibson." He has illustrated "Little Lord Fauntleroy," "Lady Jane," and "The Story of Betty."

JUST as Mr. Gibson's work is the most nearly perfect, Mr. Pyle's the most dramatic, Mr. Sterner's the most imaginative and elusive, so Mr. Herford's may be called the most spontaneous. Mr. Herford is the author of "The Bashful Earthquake," "Pen and Inklings," and "The Child's Primer of Natural History." He prepares his drawings so that they reproduce and print admirably ; his outline, while seemingly unpremeditated, is firm, and he uses solid blacks in a telling manner ; and these solid blacks, patterning with the white spaces of the design, form a decoration upon the page.

ENORMOUS industry is a universal trait of American illustrators. It is not monopolised by Abbey, Gibson, and Smedley, for A. B. Frost, for a quarter of a century, has produced a continuous volume of work. Perhaps his early training on the "Daily Graphic," which introduced him to the public, is responsible for this habit of celerity. To fully appreciate his drawings one must allow for this haste of execution, and must judge him by the standards of journalism. One who could expect an editor to turn out an editorial every day in the year equal in style to a Walter Pater essay might find fault in that Frost's landscapes were not equal to the etchings of Ruysdael, his farmers not equal to the tramps of Callot, his negro groups not equal to the etchings of Ostade. But how wonderful it is that, week in and week out, drawing a hundred landscapes to Ruysdael's one, a hundred tramps to Callot's and Ostade's one, he is able to suggest so vividly the effect of sunlight upon a distant meadow, the homely poses of what, were America the Old World, would be called the peasant class.

High Street, Lincoln

(Copyright in America, Chas. Scribners' Sons)

ERNEST PEIXOTTO

E C Peixotto
ROMA

IN his execution he relies mainly upon stretches of white paper and an equal distribution of parallel-line tint and cross-hatch shading. Probably nine-tenths of his drawings are "faked," yet every one seems to bear convincing evidence of having been sketched in strong sunlight. A volume of sketches by him is called "Stuff and Nonsense."

E. W. KEMBLE, a few years younger than Mr. Frost, is his avowed pupil, and the description of Frost's technique applies to his. He is equally as real. His illustrations to Irving's "Knickerbocker History of New York" have more style than his books of "Kemble's Coons." Both Kemble and Frost are inimitable delineators of negro characters.

T. DE THULSTRUP, Rufus Zogbaum, Harry Ogden, and J. E. Kelly make a specialty of the American soldier, while Frederic Remington also pictures him, although his facility in that direction is forgotten in the popular approbation of him as the creator of the "Remington horse." Mr. Remington has interested himself in painting and also in sculpture, having produced in bronze *The Bronco Buster* and *The Wounded Bunkie.* His pen-line is less sure than that of most of our artists, his outline sometimes interfering with the shading; but we should make allowance for the difficulty of his subjects, which frequently involve most animated delineations.

TEN years ago one of the favourite illustrators, one who combined writing with designing, was William Hamilton Gibson, who wrote on subjects dealing with nature, mainly botanical, and made drawings illustrating his articles. Since his death no artist has made a specialty of floral subjects, but Mr. Kipling's influence has been felt and his treatment of animal subjects has been emulated by several. Among the most successful of his followers is Ernest Seton-Thompson, the author of "Wild Animals I Have Known" and "Biography of a Grizzly." Mr. Seton-Thompson illustrates his own stories. We believe, as a matter of fact, his drawings are made with a brush (somewhat in the Japanese style), and not with a pen; but as line work in black and white they are rightly included in our symposium. Since A. B. Frost's illustrations to "Uncle Remus" we have had very little representation of animal life that equals Mr. Seton-Thompson's very original creations.

WILLIAM HENRY DRAKE, who has contributed extensively to "St. Nicholas," and who was the illustrator of Kipling's "Jungle Book," knows thoroughly the whole scale of pen effects.

AMONG the caricaturists, Charles Broughton, T. S. Sullivant, F. T. Richards, W. H. Walker, Peter Newell, Frank A. Nankivall, *Fountain in the Villa Borghese, Rome*

ERNEST PEIXOTTO

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Max Bachman, Will Crawford, Frank Verbeck, and F. G. Atwood use the pen with spirit and understanding. F. S. Church, the veteran among the humorists, has drawn many a dainty conception full of unique fancy.

AMONG the younger generation there are men that have formulated a decorative style and have contributed brilliant work to the magazines of the day. Among these are Walter Appleton Clark, Maxfield Parrish, Eric Pape, Orson Lowell, Louis Loeb, Lucian Hitchcock, Henry McCarter, George Varian, Corwin Knapp Linson, and Penrhyn Stanlaws.

AMONG these men Eric Pape must be given a prominent place, not because he has done more illustrating or stronger work than such men as Loeb, Hitchcock, Dumond, Hutt, and Leigh, but because he has used the pen more frequently than they. Mr. Pape comes from San Francisco, where he studied for a time ; he spent several years in Paris under half-a-dozen well-known masters, and has exhibited frequently in the Salon both paintings and sculptures. In 1894 he illustrated Professor Sloane's "Life of Napoleon" for "The Century," and, later, Lew Wallace's "Fair God," going to Mexico to obtain data for the Aztec *mise-en-scène*. His pen touch is sketchy and nervous, a trifle inclined to be sudden in the transition of tone, but there is immense swing to his line, and brilliancy of colour. He is the kind of man who could make a full-page illustration for the London "Chronicle" that would attract attention.

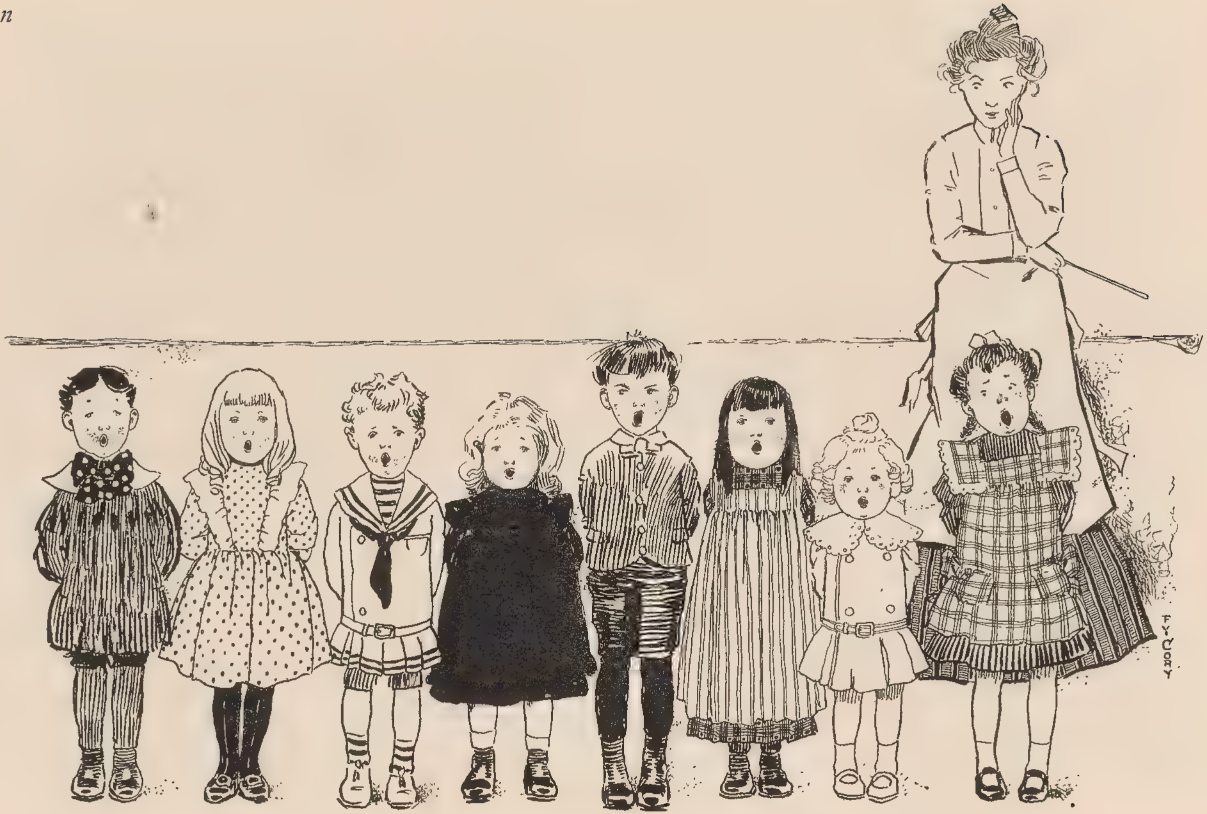
ORSON LOWELL should perhaps be mentioned next, because of his frequent use of pen and ink. In his illustrations to James Lane Allen's "The Choir Invisible" he has obviously followed Sterner's illustrations to "Prue and I." He is dainty and refined, but not graphically so epigrammatic as Sterner.

CORWIN KNAPP LINSON was sent to the Holy Land by "McClure's Magazine" to illustrate John Watson's "Life of the Master." He followed the style of Tissot, and many of the illustrations were reproduced by the three-colour process. They are somewhat thin and hot in colour, but his pen sketches are as spirited as Tissot's.

FREDERICK DORR STEELE dots the magazine leaves with slight pen sketches in harmony with the printed page.

ALICE BARBER STEPHENS, whose recent work is mostly in wash, has executed enough early work in pen and ink to allow us to set her name at the head of the list of women illustrators.

THERE are also Maud Humphrey, Maud and Genevieve Cowles,



In Chorus

FLORENCE Y. CORY

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GENTLEMEN
WILL NOT
SHOOT

Louise Heustis, excellent illustrators, but who draw little with the pen. Mrs. Jessie McDermott Walcott and Mrs. Jessie Curtis Shepard have used the pen with some dexterity ; and among a younger group are Mrs. Florence Scovel Shinn, who draws as though from inspiration, and Miss Ethel Reed, who employs a poster style that is most vigorous. Miss Elizabeth Shippen Green, though a newcomer, draws with force, and has nice regard for the decorative effect of lines and black masses.

MISS FLORENCE CORY has made a specialty of children's subjects, while in the same field the Misses M. E. Squires and E. Mars have made their début as collaborators this season, with some illustrations to Stevenson's verses, drawn in the style of Charles Robinson.

THERE are hundreds of artists who illustrate whatever comes to hand, now a humorous subject, now a story, with a resourcefulness that is truly American ; among these are Alfred Fredericks, B. West Clinedinst, Charles Graham, Edmund H. Garrett, H. C. Edwards, Dan Beard, Francis Day, Frank C. Smith, Wm. St. J. Harper, J. D. Woodward, Hugh M. Eaton, C. D. Weldon, Bryson Burroughs, Geo. E. Breck, W. H. Hyde, Allan C. Redwood, S. W. Van Schaich, Thomas Fogarty, W. B. Kerr, A. S. Keller, W. P. Leigh, W. A. Rogers, Jay Hambridge, W. H. Snyder, C. J. Taylor, Irving R. Wiles, W. H. Taber and W. Morgan. A few of the younger men have chosen to be serious rather than clever, and there is in the work of Clifford Carleton and Charles Broughton much that makes it commendable.

TO sum up, we may name a number of young illustrators who have drawn for "McClure's Magazine" or the "Saturday Evening Post," journals which have greatly encouraged pen draughtsmen. The list includes Harrison Fisher, Henry Hutt, E. L. Blumenschein, John Walcott Adams, Norval Marchand, F. R. Gruger, V. H. Davisson, Frank X. Leyendecker, T. Guernsey Moore, George Brill, Mills Thompson, John Cassel, George Gibbs, B. Martin Justice, Bart Haley, Harry C. Edwards, John Cecil Clay, H. L. Sayen, C. Chase Emerson, C. D. Williams, H. S. Watson, F. L. Fithian, Fred Lowenheim, T. Beel Graff, Charlotte Harding, Florence England Nosworthy, Anne Abercrombie, John H. Betts, J. J. Gould, Carl Kleinschmidt, Joseph J. Ray, Fletcher C. Ransom, and Will Grefe.

M. J. BURNS and J. O. Davidson are known among marine draughtsmen ; Alvan C. Nye, T. Comes, Birch Burdette Long, Francis H. Bacon, Frank E. Wallis, and C. H. Eckert among architectural draughtsmen ; Edward Penfield, Claude Fayette Bragdon, Clarence Eddy, J. C. Lyendecker, Edward Potthast, *Mexican Bar Scene*

ERNEST L. BLUMENSCHEIN

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M ✱ P.
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H. M. Rosenberg, Theo. Hampe, Louis J. Rhead, Harold Blake Sherwin, Will Carqueville, Florence Lundborg, John Sloan, Harry O. Watson, among poster draughtsmen.

LIKE Mr. Pennell, Edward Penfield has done much to promote the art of illustrating, not only through his own drawings, but through his position as art manager of " Harper's."

MR. AUGUST JACCACI, too, as art manager of " Scribner's " some years ago, and more recently of " McClure's," has encouraged a large number of young draughtsmen to emulate the free methods of French illustrators ; he has written several articles on Daniel Vierge, and is himself a brilliant draughtsman.

MESSRS. Penfield, Jaccaci and Chapin, of " Scribner's Magazine," keep up the work of Messrs. A. W. Drake and Lewis Fraser, of " The Century," and Mr. Charles Parsons, of " Harper's," who, as Mr. Pennell has pointed out in the introduction to his book, deserve the public's thanks for their share in encouraging American illustrators.

THE Poster craze, the drawings of Beardsley, and the printing of William Morris have influenced a great many young men to draw for the printing press more or less in the style of the old seventeenth century woodcuts. Foremost among these are Will Bradley and George Wharton Edwards, T. B. Hapgood, J. J. Gould, F. W. Goudy, Frank Hazenplug, Edward Edwards, E. B. Bird, and Charles Woodbury.

IN newspaper illustration we could begin with John T. McCutcheon and F. Holm, of Chicago, and T. C. Clark, of New York; but to complete the list would require a page of small type.

A STUDY FRANK HAZENPLUG

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and Company, Chicago)

"Tom, the Piper's Son"

MAXFIELD PARRISH

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There have been a few influences outside of the illustrated periodical which may be mentioned. In the first place illustration of recent years has been taught in most of the art schools.

R. H. RUSSELL, the publisher of the Gibson books, has also done much to popularise books of illustration, having issued volumes of drawings by Frederic Remington, A. Wenzell, E. W. Kemble, C. J. Taylor, and Henry Meyer, and calendars by Edward Penfield and Ernest Peixotto.

PERHAPS it may be added that the illustrators themselves, while increasing their dexterity by practice, have not taken themselves as seriously as they should. The Salmagundi Club, which used to hold most fascinating exhibitions, and which first introduced to the public the originals of Frost, Pyle, Abbey, and Reinhart, has deteriorated in its membership and usefulness, and its exhibitions are no longer open to the general public. It would almost seem as if the painters were jealous of the illustrators, and it is a striking fact that many of the leading illustrators are not members of the Century Club, the oldest artists' club in America; nor are black-and-white drawings admitted to the annual exhibitions of leading art societies. In recent years there has been little development in American illustrating—the tendency is mainly toward using wash in place of pen-and-ink. Technically, almost all the illustrations of to-day are good, but there is little that is distinctive or that promises to become classical.

Ernest Knaufft.

WHAB STRIKING ERNEST SETON-THOMPSON

Illustration to "The Court of Boyville"

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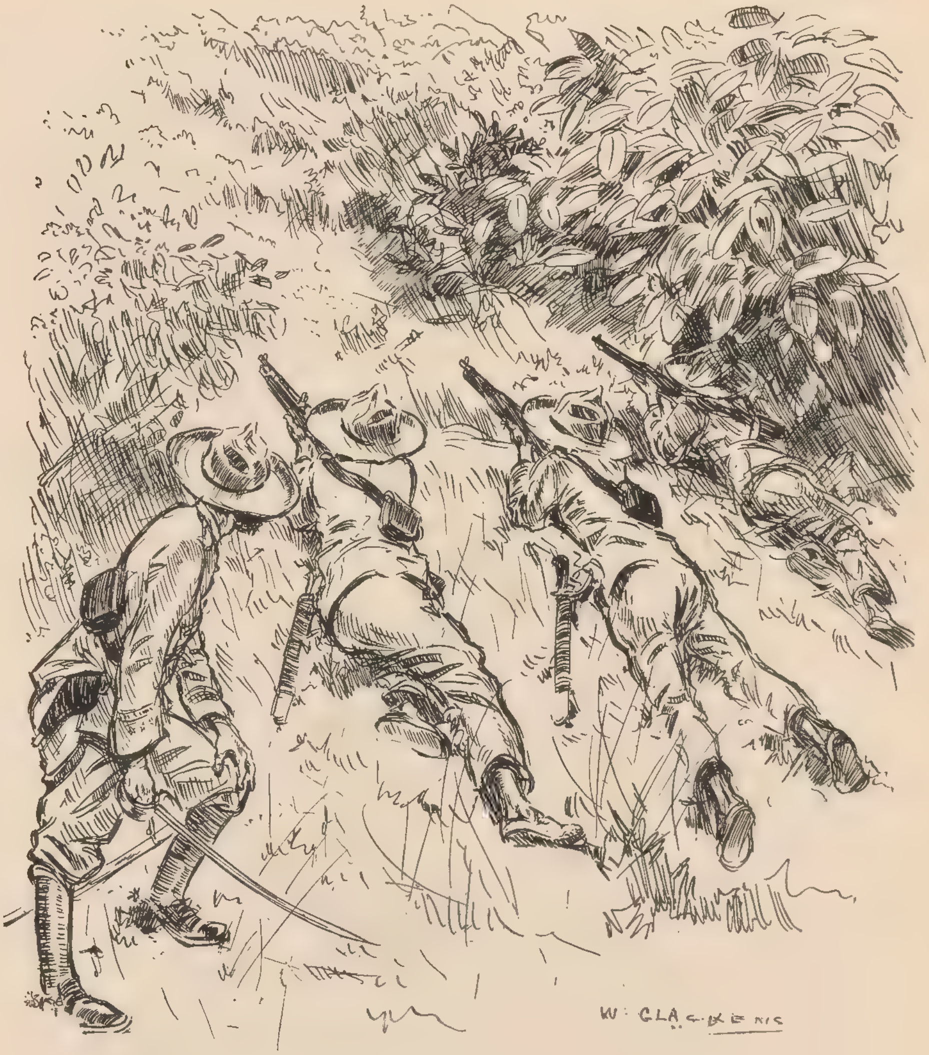
ORSON LOWELL



Skirmishers

W. GLACKENS

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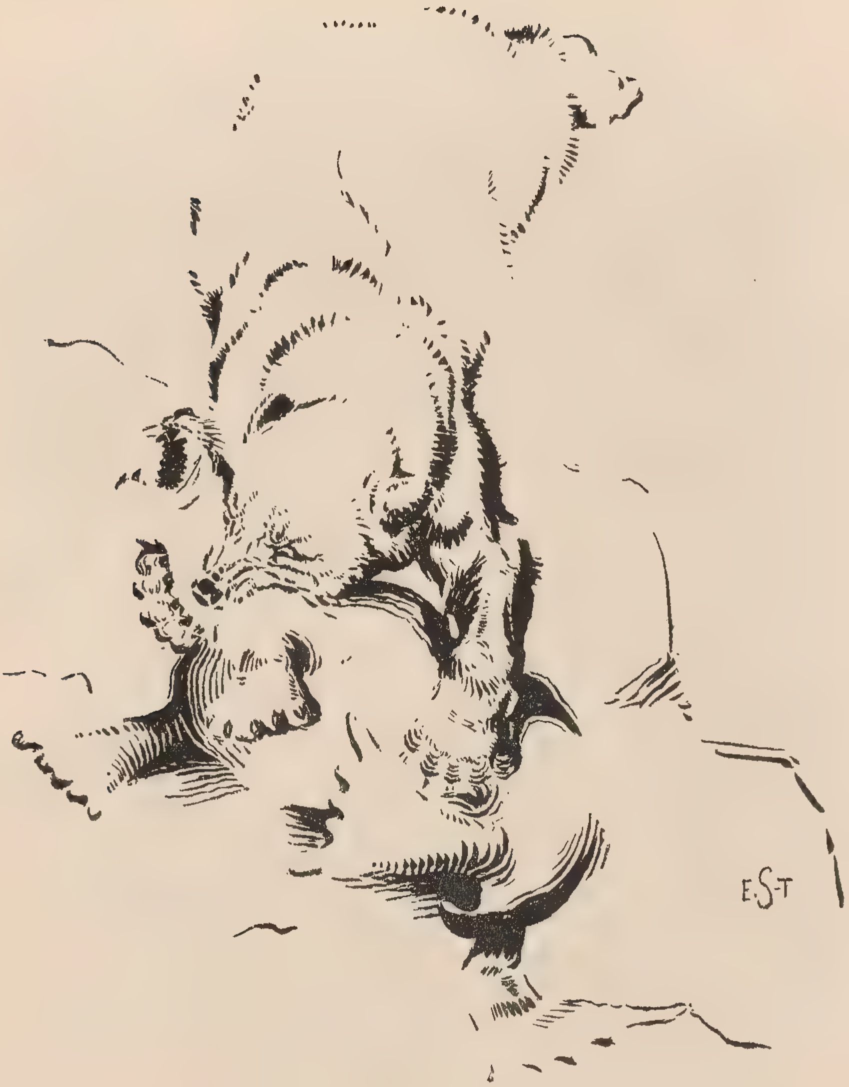
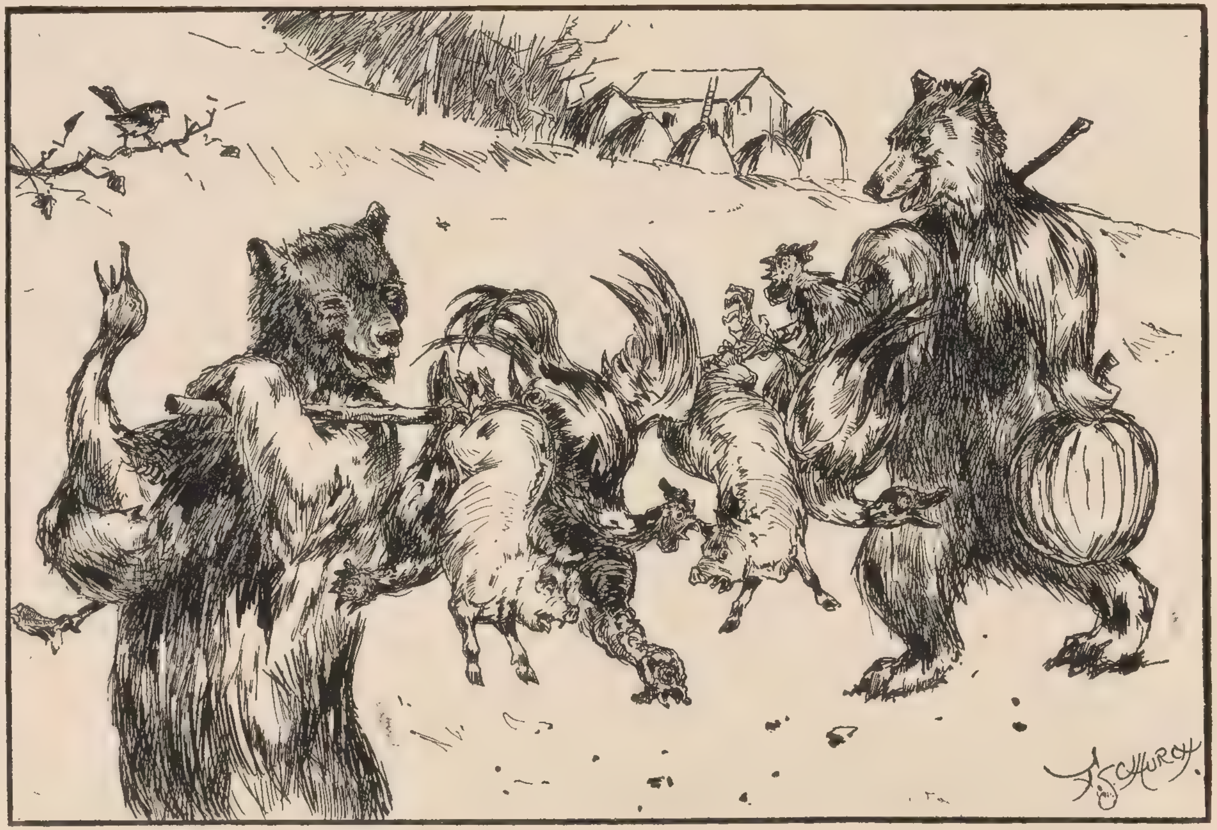


Polar Bear catching a Seal

ERNEST SETON-THOMPSON

C.A. Vanderhoof



Thanksgiving

F. S. CHURCH

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On the Manasquan River

CHARLES A. VANDERHOOF

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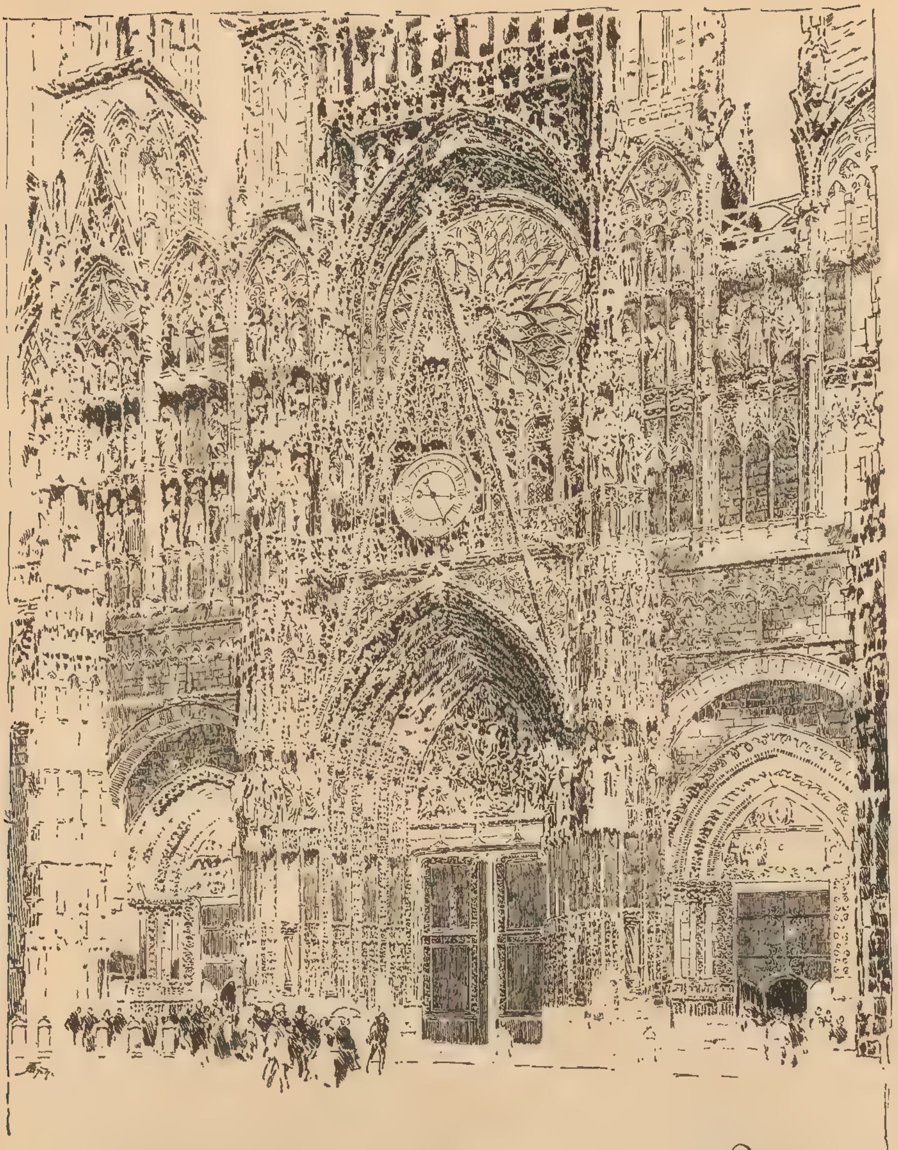

Joseph Pennell.

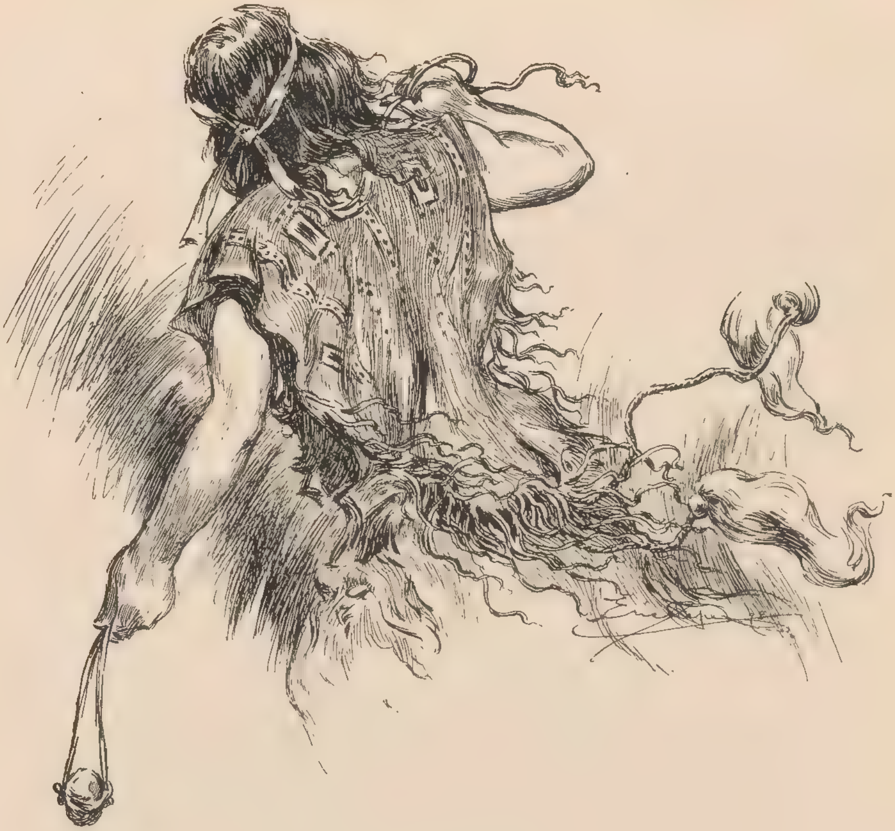

Illustration to "The Fair God"

ERIC PAPE

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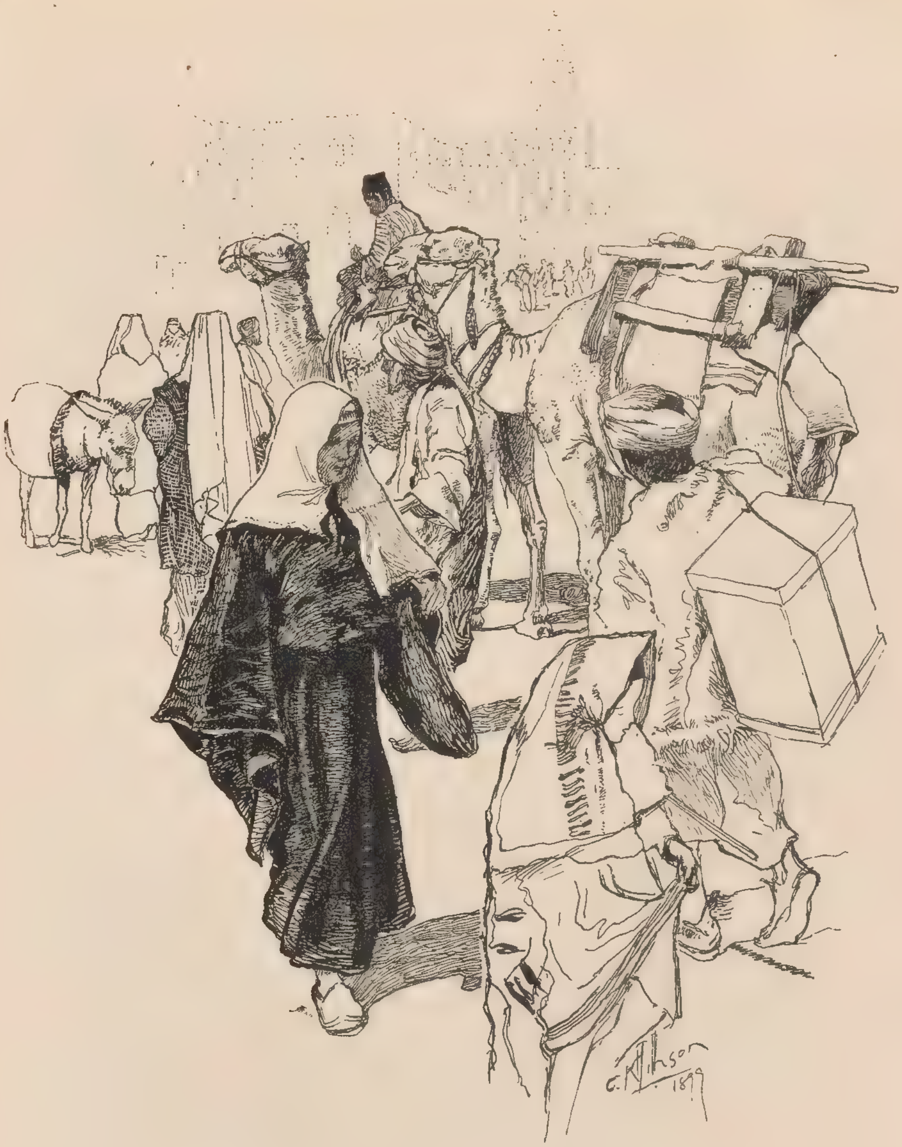
The Great Door, Rouen Cathedral

From "Highways and Byways of Normandy" (Macmillan & Co.)

JOSEPH PENNELL

HM



Scene in Bethlehem

CORWIN KNAPP LINSON

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The Bull Team

HENRY McCARTER

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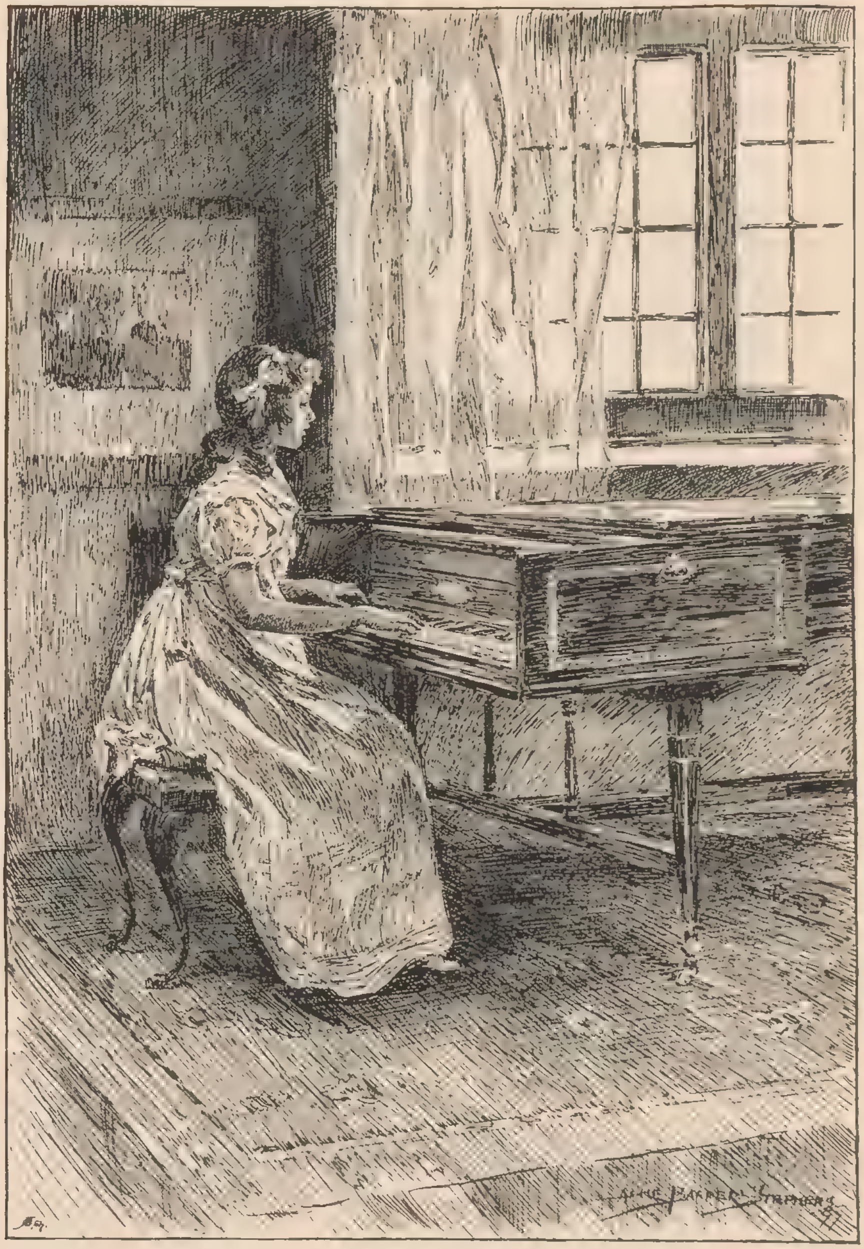
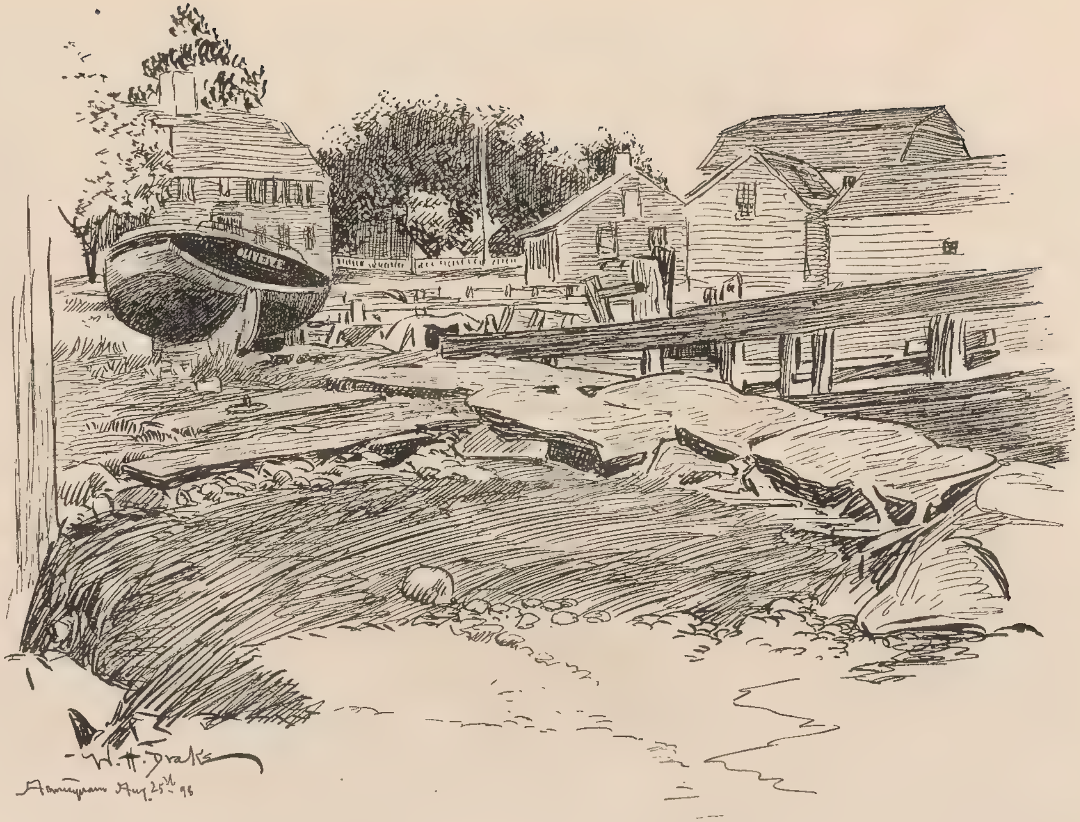


Illustration to "John Halifax, Gentleman"

ALICE BARBER STEPHENS (*Copyright in America, T. Y. Crowell & Co.*)



A Shipbuilding Yard

W. H. DRAKE

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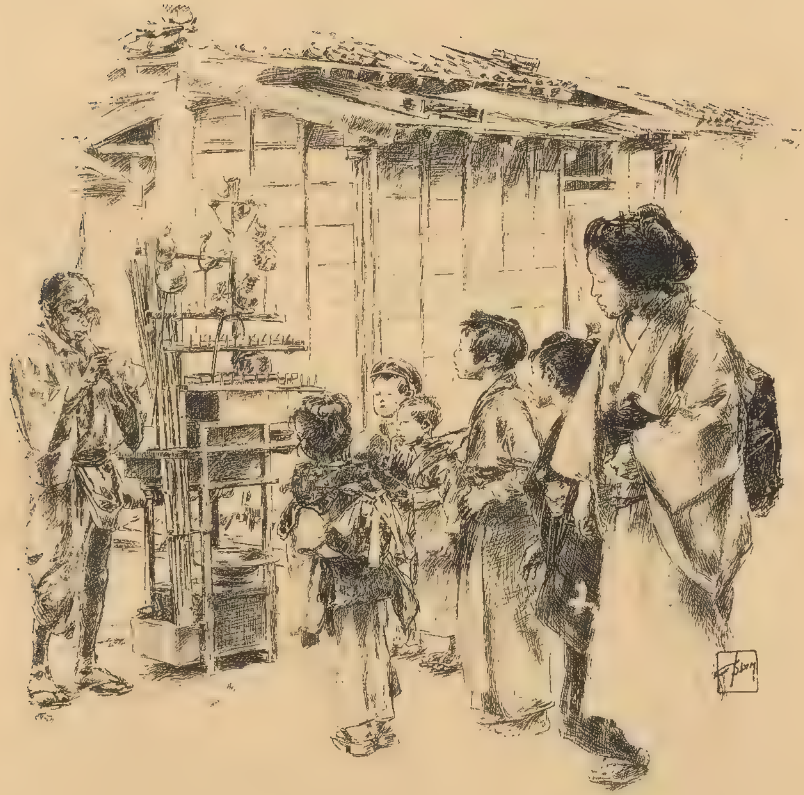

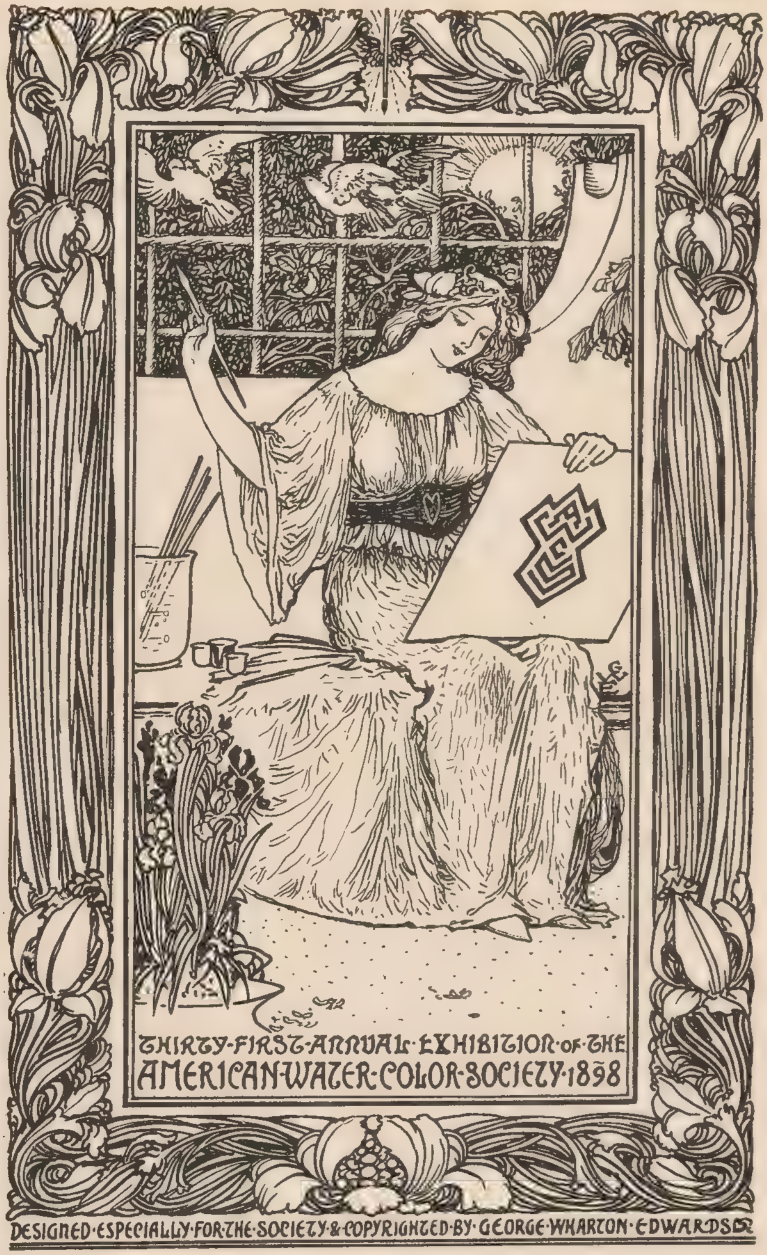
THIRTY-FIRST-ANNUAL-EXHIBITION-OF-THE
AMERICAN-WATER-COLOR-SOCIETY-1898
DESIGNED-ESPECIALLY-FOR-THE-SOCIETY-&-COPYRIGHTED-BY-GEORGE-WHARTON-EDWARDS

Bookcover

GEORGE WHARTON EDWARDS

The Ameya
ROBERT BLUM
119

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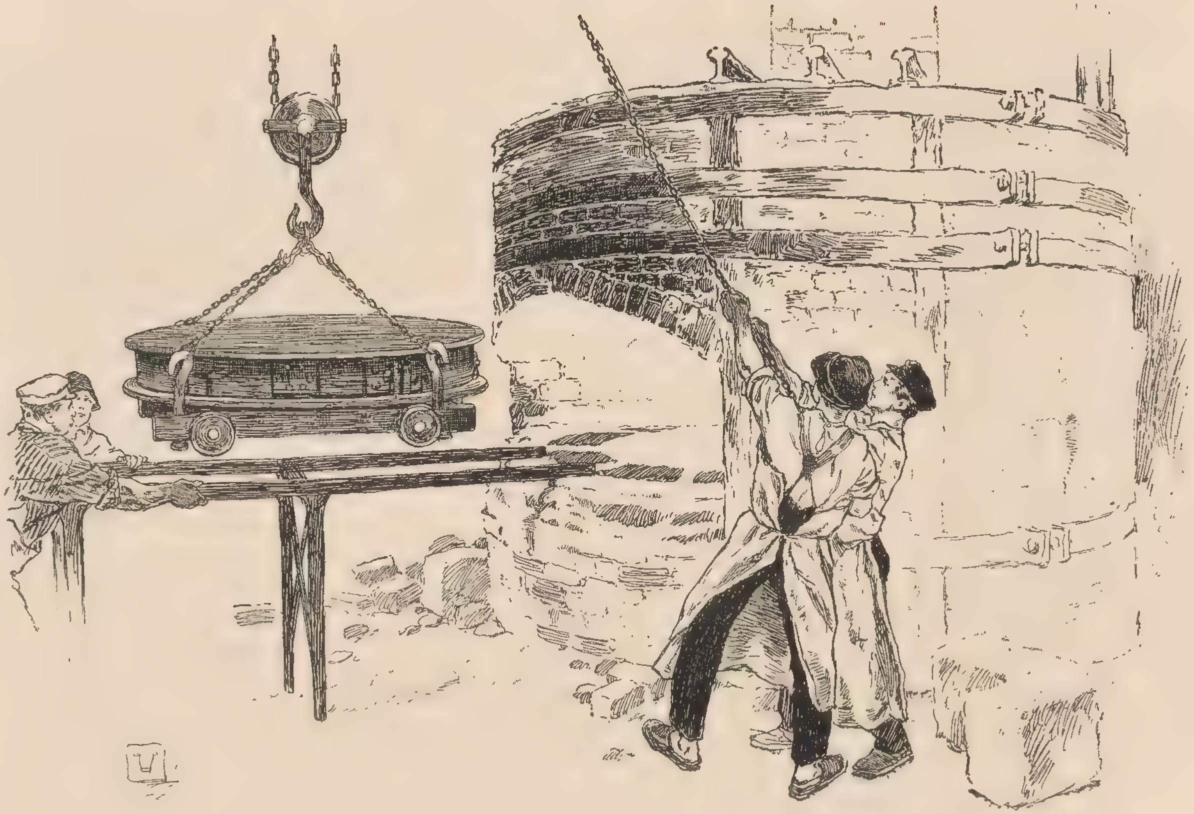

Jena Glass Works
GEORGE VARIAN
122

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American

A Study

HENRY HUTT

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FRENCH PEN-DRAWINGS. By GABRIEL MOUREY.

FOR several years past, book illustration has been undergoing a crisis in France. Not that there is any falling-off in the production of beautiful, well-made books—*éditions de luxe*, in a word ; moreover, there is still a relatively large number of *amateurs* willing, without any particular pressing, to subscribe for any work, ancient or modern, so long as they are satisfied that only a limited issue will be published. But this is rather the craze of the collector than the hobby of the "book-lover," as the expression was used half a century since. The proof of this lies in the truly scandalous success of certain *œuvres de grand luxe* recently. To secure the sale of an entire small edition, however extravagantly priced, it suffices that everything about it shall be as eccentric, as bizarre, as possible, with illustrations reproduced in a manner altogether foreign to the principles of art of this sort, as judged by the standard of the masterpieces of the Middle Ages, the Renaissance, and the seventeenth and eighteenth centuries. Then, six months after the appearance of the work, those who at first drew back—the timid, the suspicious, the novices—will not hesitate to pay five times the original price for a copy artfully dangled before their eyes at a book sale.

ON the other hand, the really beautiful books—those which are simply books, without pretending to be anything else, as though that were not enough !—simply planned and simply executed, are despised nowadays to such a degree that no publisher would be so rash as to offer them to the so-called " select " few, of which this truly extraordinary—this most fantastic—aristocracy of bibliophiles is composed. One who knows, and has good reason to know, these people well, said to me the other day quite seriously : " Print with nail-heads on candle-paper the recipes in the ' Cuisinière Bourgeoise' ; limit the edition to ten copies—not one more—and offer this masterpiece of typography and literature to the true amateurs of rare books. You will sell them more easily for three hundred, if not five hundred, francs apiece than for twenty francs, for the bibliophile who makes a career of his hobby cares for nothing that does not cost money ! "

Alarmed

ELIZABETH SHIPPEN GREEN

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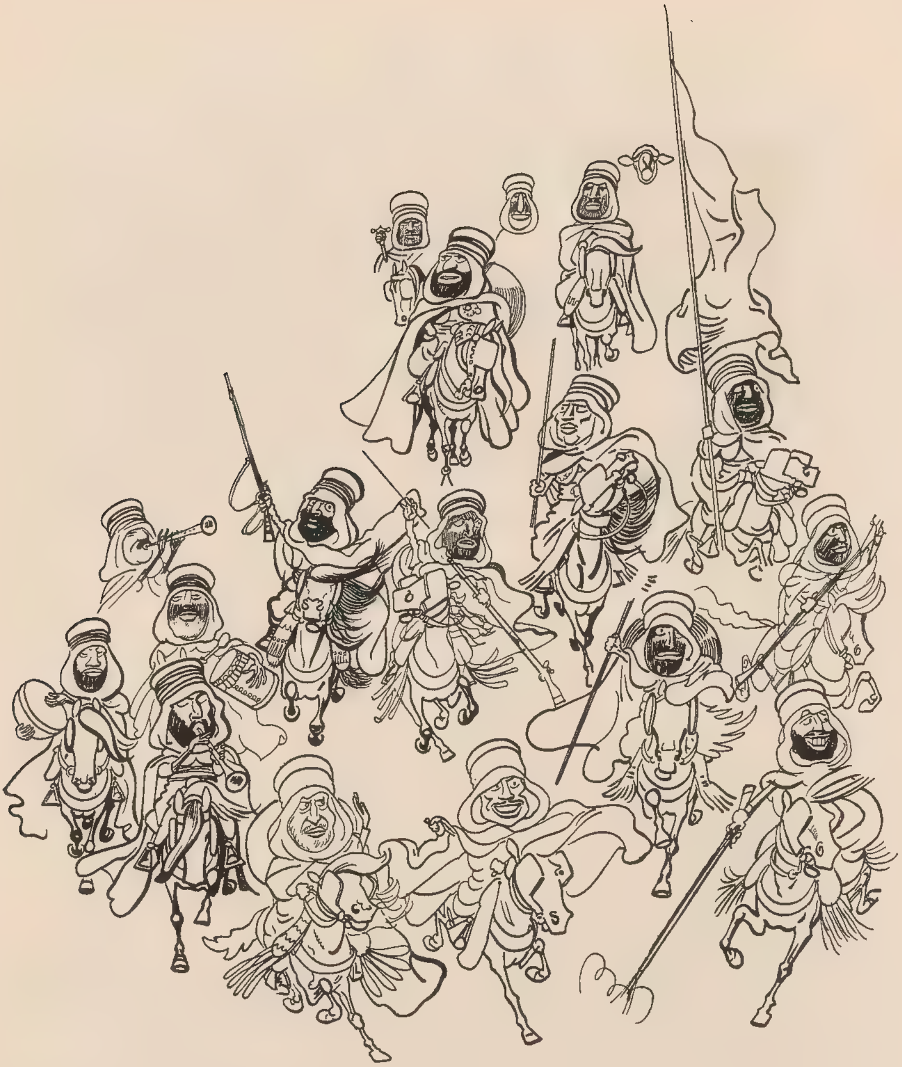
The Curtis Publishing Co.)

MY friend was exaggerating, of course, but his exaggeration is simply an amplification of the truth ; for the truth is, many issues styled *éditions de luxe* bear the stamp of the worst possible taste, and are such as a connoisseur of books a century ago would never have permitted to appear on the shelves of his library. The truth is, also, that the modern amateur, with rare exceptions, has no regard whatever for the things which are most important in an art book, namely, the judicious choice of type and its design, together with the nice arrangement of the text—the *mise-en-page;* also, if the book be illustrated (and, alas! every alleged *beau livre* is illustrated nowadays) the agreement, the union, the complete harmony of the drawings with the printed text.

THUS it is that the books which of late years have achieved the greatest success among collectors have been books illustrated in colours, either by lithography, or tinted patterns, or—which is far preferable—by coloured etchings, such as those in Baudelaire's "Fleurs du Mal," illustrated by M. Carlos Schwabe, and issued recently by the celebrated binder, Charles Meunier. Thus, too, it is that the use of line drawing in black-and-white is steadily falling into neglect. Wood engraving, truly, is coming into favour once more, thanks to the efforts of the "Corporation des Graveurs sur Bois," who by means of their magazine, "L'Image," have proved the incontestable value of this art for purposes of reproduction ; but, unfortunately, when it comes to the method, both publishers and amateurs prefer half-tint engravings, with broad effects of light and shade, treated decoratively, and combining effectively with the masses of typographical characters. Consequently volumes illustrated by original wood-blocks are comparatively scarce ; the wood-engraver is still reduced to the condition of an interpreter, a translator ; while his work is simply regarded as a method of reproduction somewhat more imposing than a mere mechanical process—and that is all !

IT follows that pen-drawing, which formerly was almost the only method employed in book illustration, has gone out of use in France. It is scarcely seen at all now, save in the illustrated papers, where it remains true to its traditions. In books, on the other hand, pen work simply serves to emphasise and outline the colours, as for example in the delightful *Evangile de l'Enfance de N. S. Jésus-Christ*, illustrated by Carlos Schwabe, or in M. Boutet de Monvel's albums —*Nos Enfants*, *Jeanne D'Arc*, and *Chansons de France;* whereas in *La Farce de Maître Pathelin* by the same artist, the black line has the field all to itself. And how exquisite are these illustrations, in their



A Fantasia

CARAN D'ACHE

I

precision and reserve, with no trace of the superfluous about them! How wonderful the skill, the delicacy, with which M. Boutet de Monvel has made them tell their story, with all its character and suggestion!

AMONG interpreters of manners and customs, as with the men who depict *actualités*, pen-drawing is still in favour—pen-drawing pure and simple, which among all the methods of graphic expression loses least in course of reproduction by photographic process. Almost all the work of Forain, of Caran d'Ache, of Willette and of Robida, for instance, consists of drawings done with the pen. In *L'Album de Forain*, in *Nous, Vous, Eux*, in *Doux Pays*, Forain reveals his extraordinary power in this branch of art; while by the same means Caran d'Ache displays his irresistible humour, his amazing faculty of observation in his *Album*, his *Courses dans l'Antiquité*, his *Bric-à-brac* and his *C'est à prendre ou à laisser.* The delicious fancies of Adolphe Willette are scattered throughout our illustrated journals, the "Chat Noir," "Pierrot," and "Le Courrier Français." When it occurs to some intelligent publisher to gather together these fugitive pages, we shall be able to discover exactly how much we owe to the possessor of this prodigious imagination, this inimitable grace, this poetic freshness,—the re-creator of the Pierrot and the Golden Age.

PAUL RENOUARD has done but little, so far as I know, in the way of pen-work; for, with his rapid vision, his eagerness to seize and to fix instantaneously each movement, each gesture, each expression that meets his eye, the pencil is obviously his proper medium.

ROBIDA not only draws for newspapers, but illustrates books. For some years past he has lavished his curious gift in all directions, notably in the pages of the "Chat Noir" and "La Caricature." He has a remarkable faculty for calling up the past, united with a very special sentiment of modernity. One has only to glance at his *Rabelais*, his *Cent Nouvelles Nouvelles*, his *Le Vingtième Siècle*, or his *Saturnin Farandoul*, to be convinced of the singular merit of this artist.

FOR some time past, that is to say, since the days of the "Chat Noir," wherein appeared the series of cat stories recently published in album form by the firm of Flammarion; since the time when he illustrated two volumes of Bruant's songs, *Dans la Rue*, Steinlen has more or less abandoned pen-drawing. His latest works as an illustrator, *Le Chien de Bricquet* and the forthcoming *Almanach du Bibliophile* issued by the artist-publisher, Edouard Pelletan, are

Vision Antique

CARAN D'ACHE

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JFR

drawings in crayon or in colours engraved on wood. The same publisher, who knows far more of what the modern art book should be than most men, presents us with the illustrations by M. Bellery-Desfontaines for the *Prière sur l'Acropole*, for the *Almanach du Bibliophile*, 1898," and for M. Pierre Laffitte's curious and piquant study of Goethe's *Faust*.

AS for that amazing draughtsman, Daniel Vierge, I do not think there are many pen-drawings of his in existence. Although a Spaniard by birth, his long residence in France entitles him to a place in this chapter. His favourite method is water-colour, and all the world knows how masterly are the effects he has achieved in these monochrome drawings. The most numerous examples of Vierge's pen-work are perhaps to be found in *Pablo de Ségovie*. Vierge's genius cannot be analysed, or even defined, in the small space at my disposal here.

IN the great majority of his drawings—those for *Le Cabaret du Puits-sans-vin*, the *Amours de Gilles*, *Jeannik*, *Les Carnavals Parisiens*, and the exquisite and *spirituelle Revue des Quat' Saisons*, for example—Louis Morin remains faithful to pen-work.

OF the artists who may be said to be the leading representatives of "Parisian drawing"—shall we call it?—Albert Guillaume, Henry Gerbault and Ferdinand Bac—the same fact is to be recorded. The pen is their only instrument, and no one can deny that they use it with rare lightness and delicacy of touch.

M. EUGÈNE COURBOIN, too, is a genuine pen-draughtsman. His illustrations (both in the text and apart from it) for M. Octave Uzanne's *La Locomotion à travers les Ages*, suffice to prove it. He has an old-fashioned airy grace, a suppleness, a sense of movement and imagination, not often seen nowadays.

"L'ÉPOPÉE DU COSTUME MILITAIRE," by M. Job, is another excellent example of pen-illustration: somewhat traditional, perhaps, but honestly worked out with no little power.

M. GEORGES DE FEURE has not done much hitherto in the way of illustration, which is greatly to be regretted, judging by the edition of Marcel Schwob's *La Porte des Rêves*, which he has ornamented and illustrated. Materially, this volume is as badly done as possible, but M. de Feure's drawings, despite their coarse reproduction, are nevertheless remarkable. This decorative style of illustration, I admit, appeals to me more than any other. Notwithstanding the indifference of the public, and even that of many amateurs, in this respect, I feel convinced that the only means whereby the general standard of art publishing in France can be

Illustration from "Les Types de Paris"

(Paris: Plon et Nourris) J. F. RAFFAËLLI

forain

raised lies in the abandonment of the old *formulæ* of anecdotal illustration, and in the resolute substitution of decorative designs such as are to be seen in England, in America, and in Germany.

JUDGED from this standpoint, the efforts of artists such as M. de Feure, M. Bellery-Desfontaines, M. Gaston de Latenay (in his *Nausikaa*), and M. Carlos Schwabe (in *L'Evangile de l'enfance*) ; or, to go back a little, those of M. Eugène Grasset, in his *Les quatre Fils Aymon*, are worthy of our deep esteem, and should be seriously considered. Of course, there are many fertile artists who succeed in "illustrating" books, in the current and commonplace sense of the word—that is to say they reproduce, by pencil, or pen, or brush, the principal incidents and scenes in the text ; that is enough for the public, whether ignorant or intelligent, but it does not satisfy me. It is sad, in my opinion, to see artists of the highest ability labouring at such tasks, working for books of inferior quality which the public simply would not tolerate but for the attraction of the drawings within them. One can well understand that a Menzel should consent to

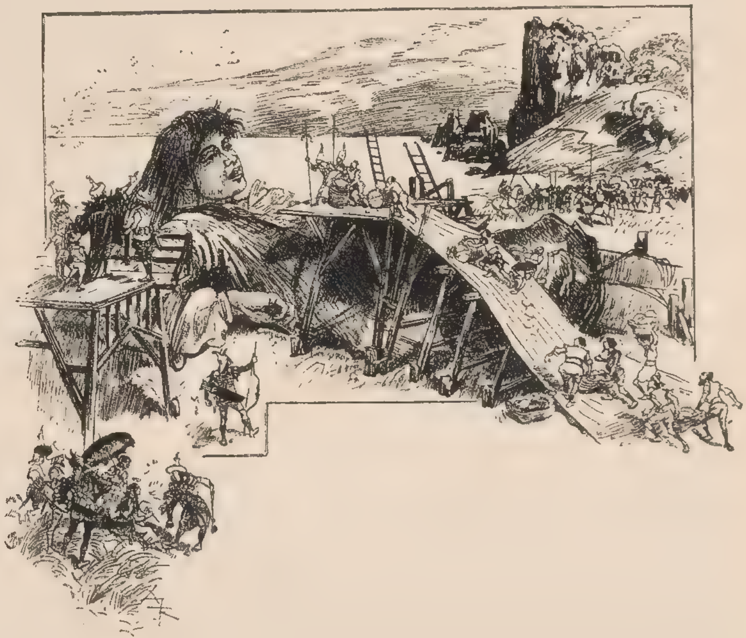
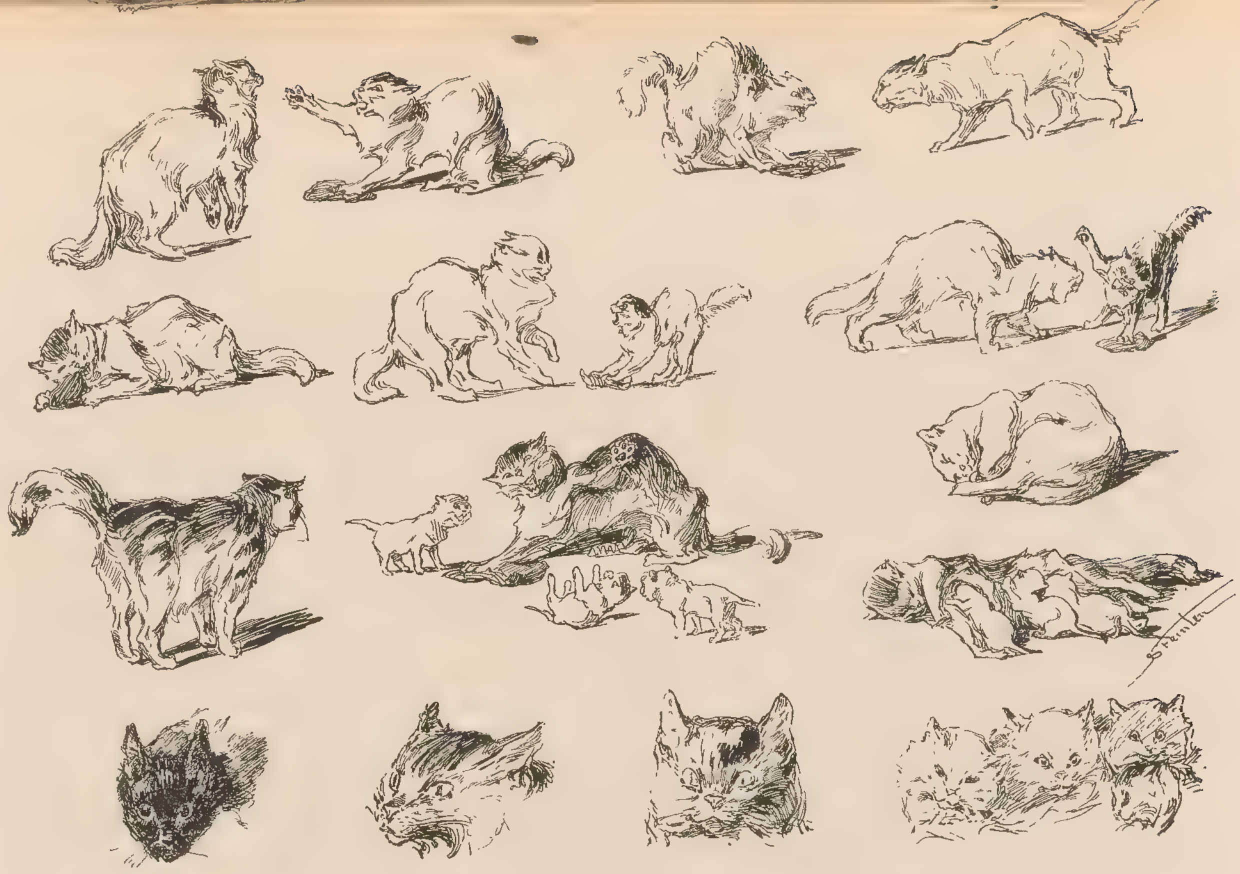


ILLUSTRATION TO "GULLIVER'S TRAVELS" A. ROBIDA

Le Deputé en Tournée

FORAIN

From "Doux Pays" (Paris: Plon)



Miaulements

STEINLEN

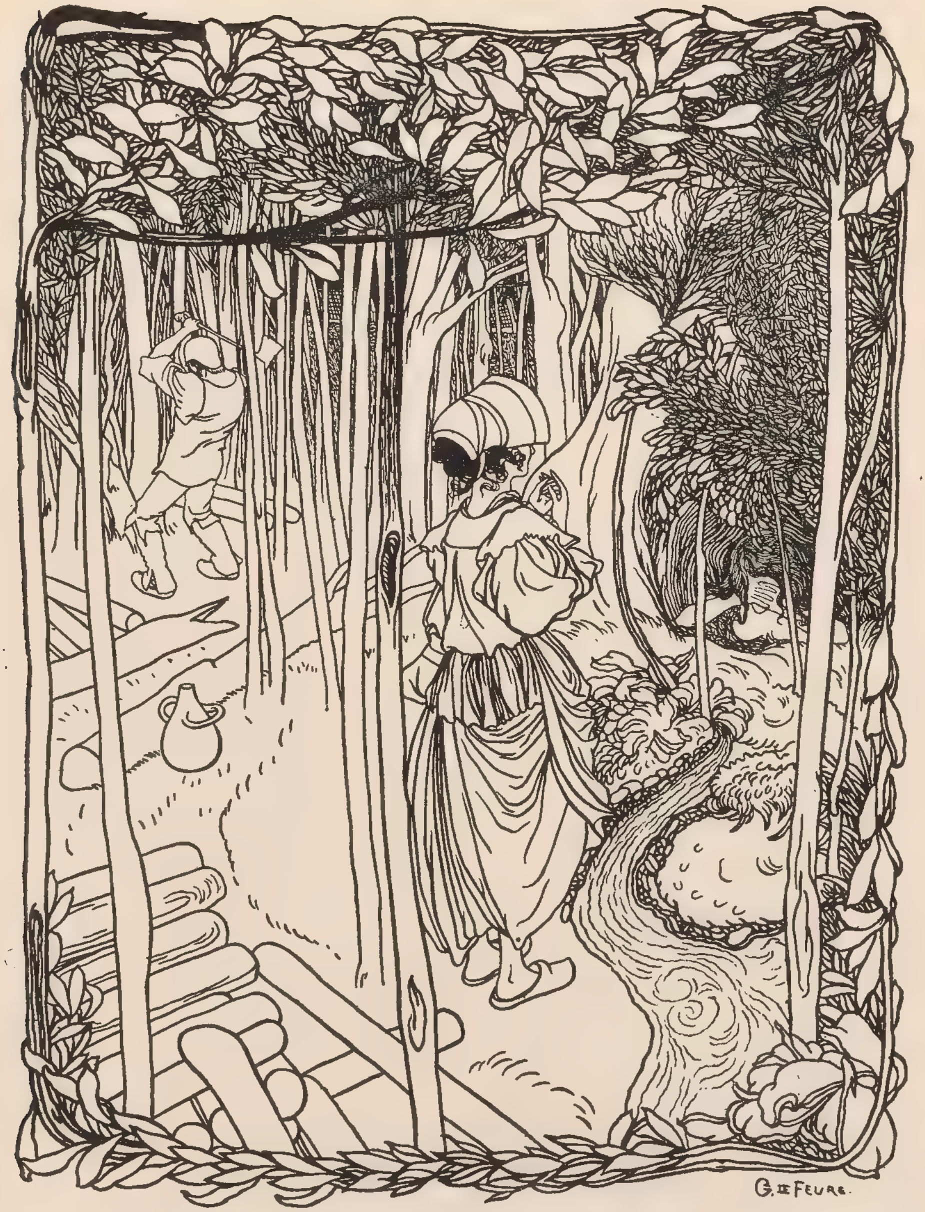
(By permission of Flammarion, Paris)

illustrate the works of Frederick the Great, a Gustave Doré those of Rabelais and Dante, a Vierge Cervantes' *Don Quichotte;* one can realise that every true artist must be more or less haunted by a longing some day to illustrate Shakespeare or Molière, Cervantes or Dante ; but the illustrator's business, as it is understood nowadays—always remembering that rarely indeed are the artist and the author in touch, either intellectually or sentimentally—is simply to attract the attention of the public, and induce people to buy the book, instead of being to glorify the tragic or comic grandeur, or exalt the beauty, of a character or of an idea. This, it seems to me, is somewhat unworthy of an artist who has respect for himself and for his art.

THERE are, moreover, books which, I am convinced, should not be illustrated, because they are not fitted for illustration. I mean those books in which the reproduction of immediate realities occupies the chief, if not the whole place. Illustration can add nothing to the value of these works—on the contrary. Yet these are the books that publishers and collectors particularly like to see illustrated. I insist on this point because I believe herein lies the cause of the decadence, not of illustration itself, but of the art of illustration, in France. Certain books have been produced, too, which are simply collections of admirable drawings, but are in no way illustrated books, in the highest sense of the word.

THE exclusivism—perhaps somewhat frankly expressed—of my opinions will, I hope, be excused. Many people, doubtless, will consider that I attach excessive importance to certain unimportant matters, and that I am inclined to tilt at windmills.

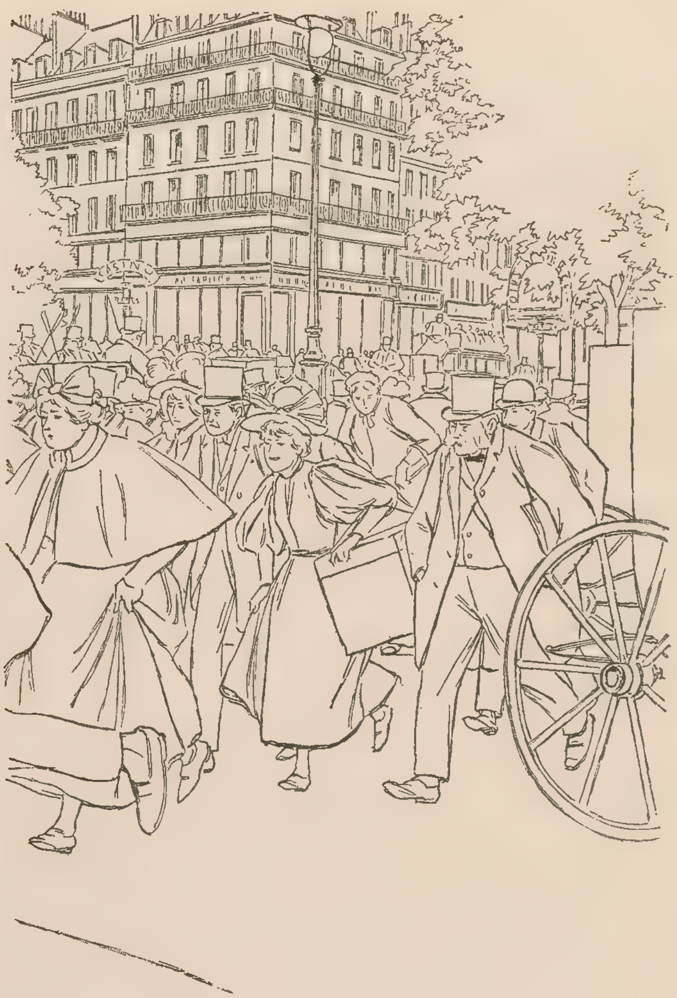
IF there is one branch, among the innumerable branches of applied art, which should be nurtured with more care than the others, it is, I contend, the art of the book, the art of typography and illustration. At a time like the present, when the printed idea prevails, it is by the regard shown by the masses for literature that one can best judge of the state of a nation's civilisation. Let us, then, be refined, not only in our fashions, in our homes, in all that makes up the setting of our material existence, but let us have a similar respect for books, which are the eternal manifestation of all that is highest and best in human thought. One of these days, I feel sure, we shall hasten to throw into the fire, as utterly worthless, most of the so-called "illustrated" books, most of the alleged *éditions de luxe* for which collectors are now paying so heavily.



Buchette

From " La Porte des Rêves"
(Paris: Henry Floury)

GEORGES DE FEURE



Paris

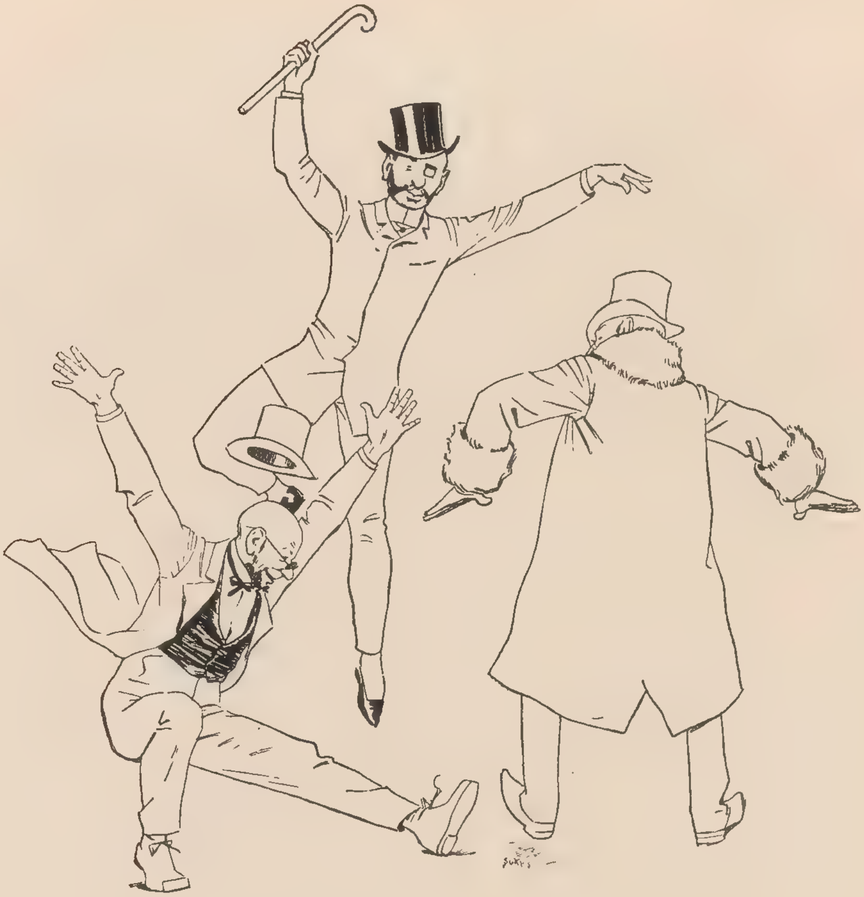
PIERRE VIDAL

From "La Vie des Boulevards"
(Paris: L. H. May)

Illustration from "La Farce de Maître Pathelin." (Paris: Charles Delagrave)

"Mais je m'en vais te faire pendre"

BOUTET DE MONVEL



Les Financiers exprimant leur joie

HENRI GERBAULT

From "Les Ereintés de la Vie"
(Paris: E. Dentu)

Landscape

GASTON DE LATENAY

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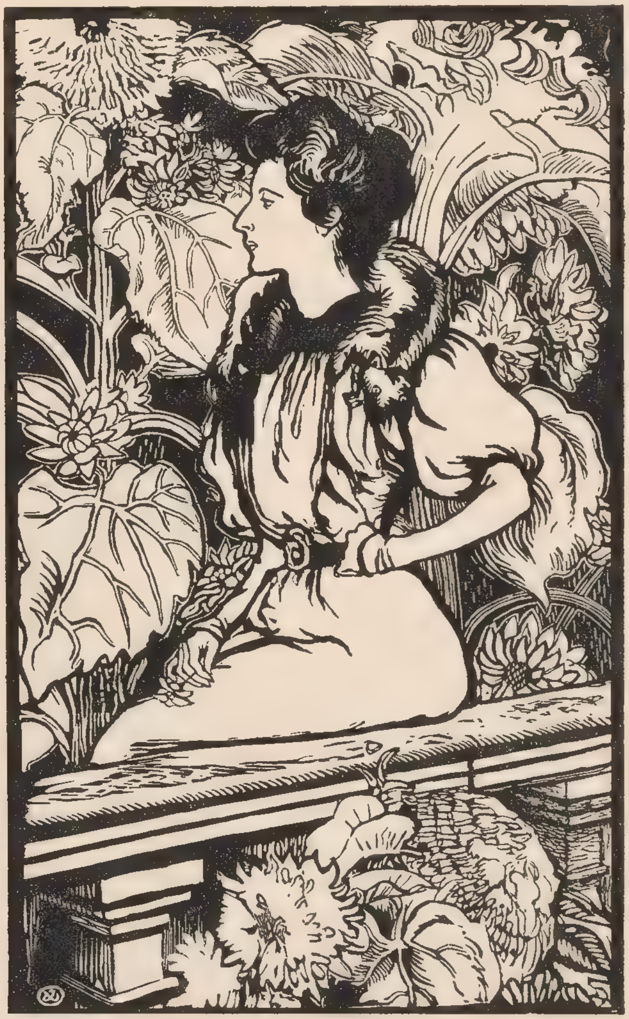

Portrait

G. JEANNIOT

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French

From "L'Epopée du Costume Militaire Français" (Paris: Henri May)

A Cavalry Charge

JOB
143

Pablo de Ségovie
DANIEL VIERGE

Illustration to "Les Trois Légenaes"

G. ROCHEGROSSE

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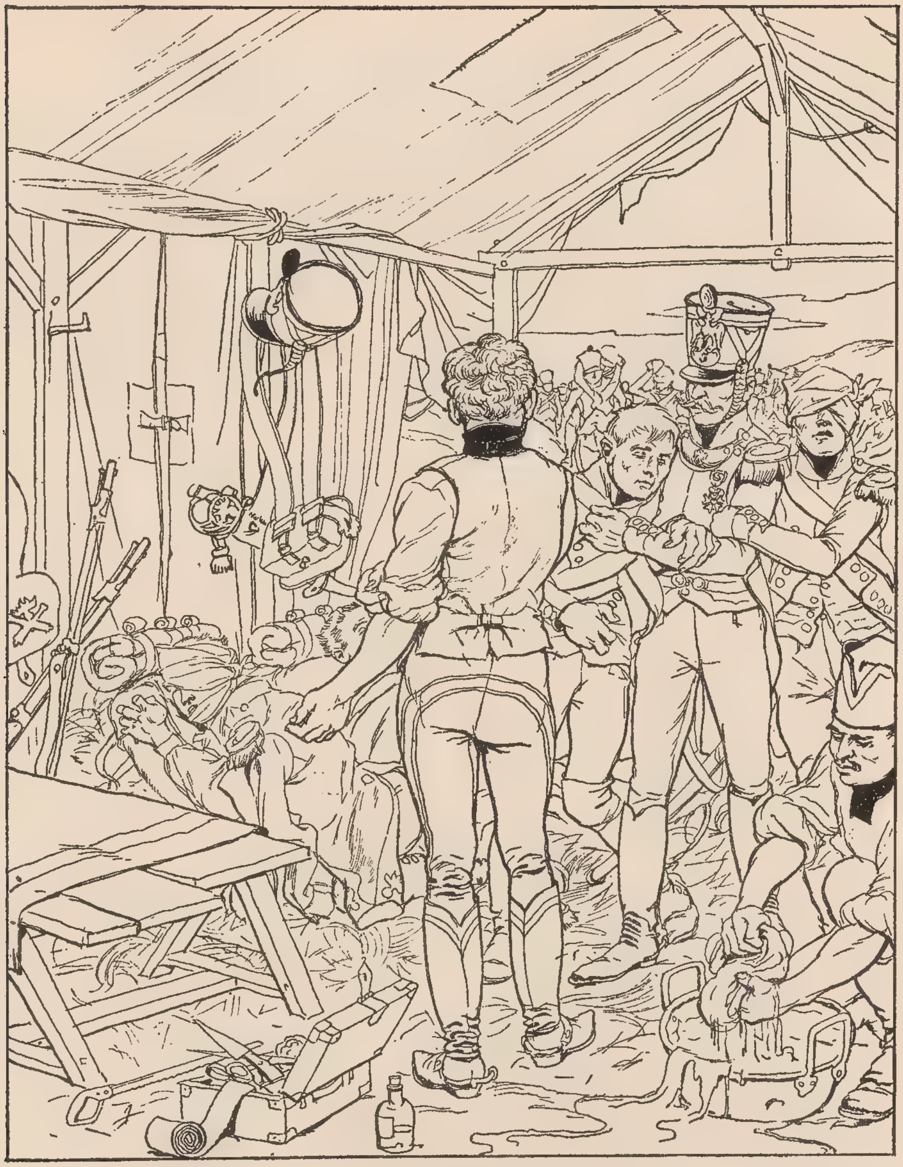

From "La Panacee au Capitaine Hauteroche"

(Paris: H. Floury) EUGENE COURBOUIN

G. Rochegrosse

L. Bellery Desfontaines

Evangile
CARLOS SCHWABE

(By permission of the "Revue Illustré")

Faust in Marguerite's Chamber
BELLERY-DESFONTAINES
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(Paris: Edouard Pelletan)

CARLOZ SCHWABE 97

(From " Notre Ami Pierrot," Paul Ollenaorf, Paris)

Clysterium Donare

LOUIS MORIN

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GERMAN PEN-DRAWINGS. BY DR. HANS W. SINGER.

MR. PENNELL added to the new edition of his book a chapter on German pen draughtsmen, but since that time the number of workers in this medium has very considerably increased. The number of artists who devote themselves exclusively to pen work still remains small. This is probably the case everywhere. To-day, even more than formerly, the artist who works with the pen is an illustrator, either of books or periodicals, and he adjusts his technique to the peculiarities of the photo-mechanical process by which his drawings are reproduced.

HOWEVER, there are some artists who create pen-drawings pure and simple, and to them we should turn first. The foremost among the number is Max Klinger. For many years he worked altogether unnoticed. Then the attention of a *few* was excited; they were captivated by the power of this extraordinary man, and made a noble endeavour to convince *the many* of his importance. After a good long struggle, it seems that *the many* have been gained over, and now *the few* are all of a sudden very undecided as to their real position towards the man. Beyond a doubt this is because he himself has changed in the course of the last few years. I think it would be difficult for anybody to-day to predict exactly where Klinger will be ranked in a hundred years' time. But I also think that whatever fluctuations the estimate of his painting, his sculpture, and his etching may undergo, nothing but praise will be found at all times for his remarkable pen-drawings.

MOST of his drawings were executed in the early part of his career; some as early as 1869, and he left off using the pen about six years ago. At that time etching occupied all his attention; since then incessant sculpture work has rendered his hand so "heavy" that he is practically no longer able to etch, nor to draw with the pen.

HE has done hundreds of pen drawings—not sketches, but finished pictures, and the Print Rooms at Leipsic and Dresden possess treasures that are the delight of all visitors. Beyond a doubt the best pen drawings he ever executed are ten pages with borders

German

(Berlin: R. Wagner)

Drawing

A. MENZEL

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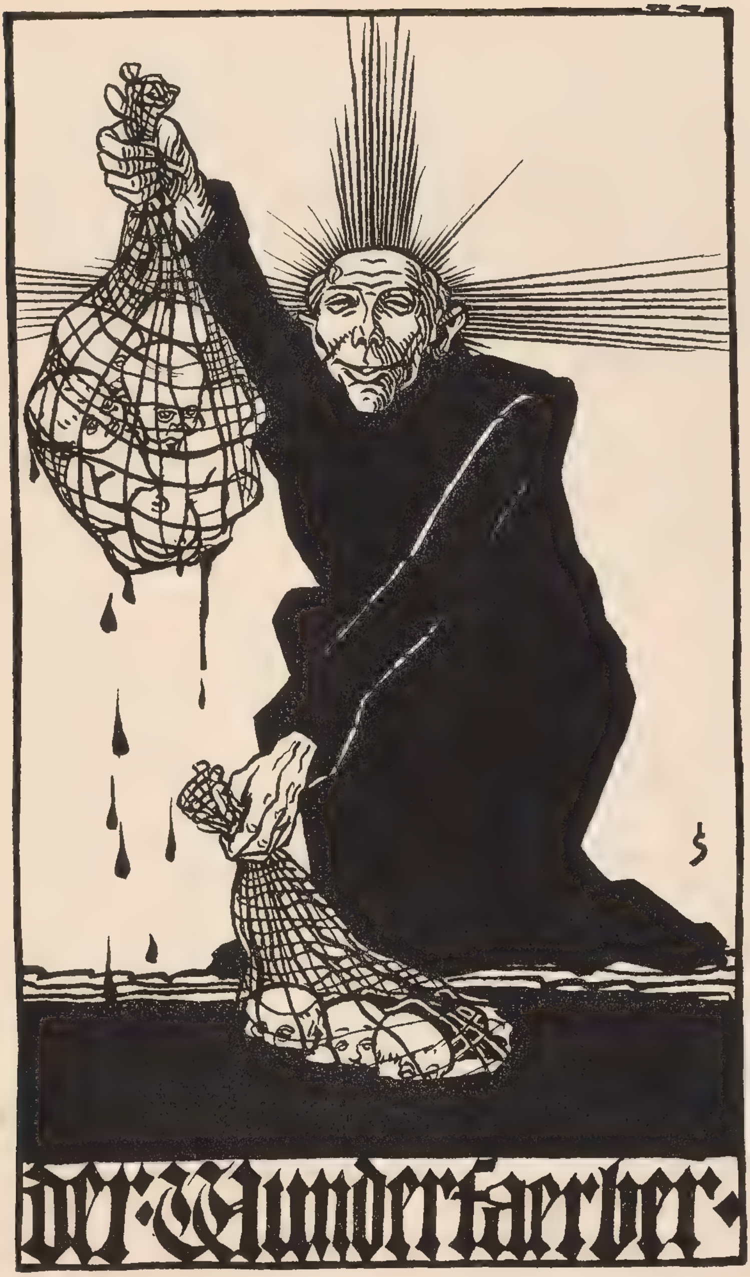
and illustrations to Apuleius' fable of Cupid and Psyche, which are now permanently exhibited at the Dresden Print Room. As regards delicate touch and technical skill, these are marvellous. Never have the limitations of this art been better observed, its possibilities more thoroughly exhausted. His knowledge of the human figure in motion equals that of Rops. If there is anything about these drawings to excite adverse criticism it is the ornamental portions. But they were made long before the recent decorative revival, and we have become very "*difficile*" in matters of ornamental design lately.

GREINER is a draughtsman *par excellence*. He has painted but little, and drawn very much. Most of this has been done with the pen, if his drawings on stone are included. His skill in the handling of his pen is quite astonishing, but his imaginative powers are at times unequal to the task he imposes upon himself. It has often been justly said that all his compositions are nothing more than aggregations of splendidly drawn nudes.

BERNUTH is the disciple of a disciple ; yet he has some personality of his own. Following the general lines mapped out by Klinger and Greiner, he does not attain, or perhaps does not aim at, their delicacy and finish. To them he occupies somewhat of a similar position as Claude Mellan bears to Nanteuil and Edelink.

KARL HOFER, quite a young artist, a pupil of Count Kalckreuth, has so far, like the two last named, appeared before the public principally as a pen-draughtsman. Theirs, however, is purely line work, while he strives after chiaroscuro, strong light and shade effects, and combines brush with his pen work. He labours under a severe attack of the indisposition which has lately threatened to cripple young talent in Germany. Many of the younger men think, since the appearance of Klinger's etched cycles and other work, that a picture which does not attempt to embody some stirring revelation concealed behind a mysterious allegory is not worth their while. They all want to pose as fathomless thinkers. Time, I believe, will be the best cure for the malady, and it is to be hoped that as they grow older they will shake off the fever. Let us hope the same of Hofer, too, for he has no doubt great pictorial talent, and it is a pity that it should stand under a cloud.

THE two famous draughtsmen of the "Fliegende Blätter"—for several decades the "Punch" of Germany—Oberlaender and Schlittgen, both work with the pen, and make (especially the former) the wood-cutter follow them rather than take any regard for the reproducers' methods, as most illustrators do. Oberlaender was for many years the foremost caricaturist of Germany, his specialty



(Berlin: J. Stargardt)

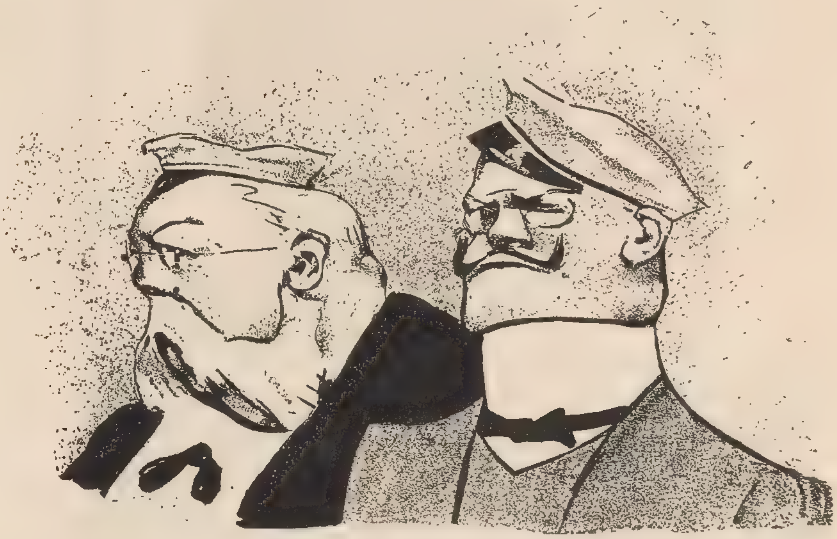
JOSEPH SATTLER

being endowing animals with human facial expression, and *vice versâ*. If he has latterly seen many rivals arise round him, he himself has not lost any of his powers, and remains as young as ever. He is extremely particular as to the quality and strength of his line.

THE greatest of all our illustrators, Menzel, chiefly uses the pen. Yet the majority of his works have been drawn with a view to being cut on wood, and have been treated accordingly; almost all of the remainder—his most superior work—are pen-drawings upon stone, and should justly be considered under the heading of lithography, as here, too, the material has brought about a result not altogether identical with pure pen-and-ink drawing.

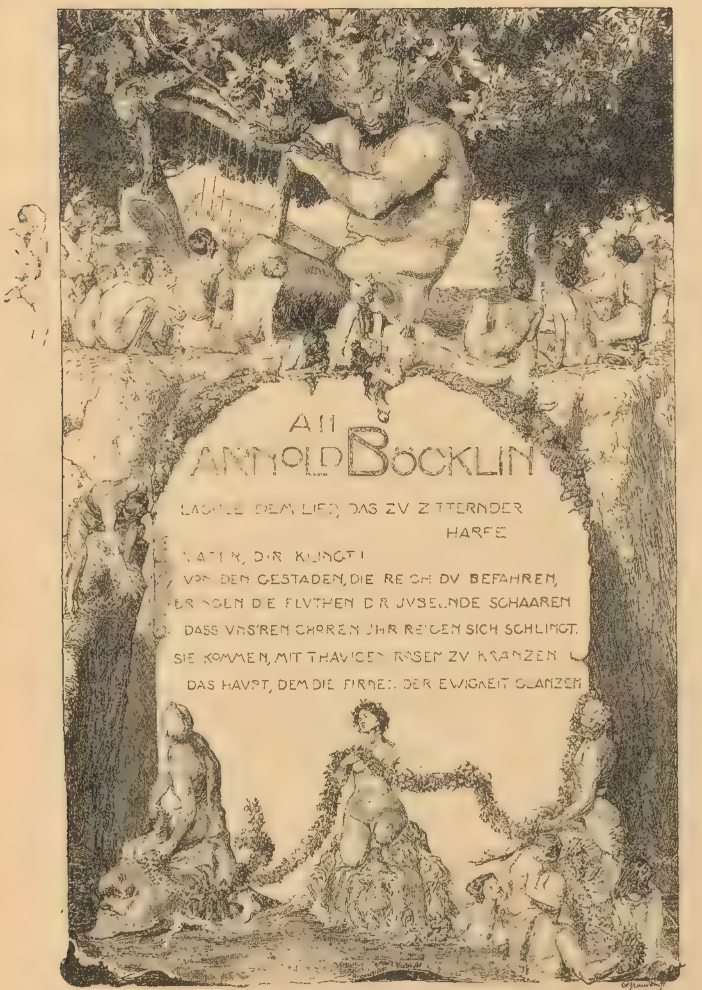
NEVER was the rule that the demand governs the supply better illustrated than recently, when two new illustrated journals, "Jugend" and "Simplicissimus," appeared at Munich. Within half a year several dozens of draughtsmen who had never been heard of before became the byword of an admiring public. Many of them work with the pen, and a good number now rank justly among the very first artists in that field that we have ever possessed.

ECKMANN was among the earliest of the "Jugend" group to



IN BONN RUDOLF WILKE

(By permission of "Simplicissimus")



AN
ARNOLD BÖCKLIN

LACHLE DEM LIED, DAS ZV ZITTERNDER
HARFE
VATER, DIR KLINGT!
VON DEN GESTADEN, DIE REICH DV BEFAHREN,
BRINGEN DIE FLVTHEN DIR JVBELNDE SCHAAREN
DASS VNS'REN CHOREN IHR REIGEN SICH SCHLINGT.
SIE KOMMEN, MIT THAVIGEN ROSEN ZV KRANZEN
DAS HAVPT, DEM DIE FIRNEN DER EWIGKEIT GLANZEN

German

Böcklin Blatt

OTTO GREINER

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(By permission of "Jugena")

gain prominence. He is especially gifted in the invention of decorative floral designs in line, and is now Professor at the Polytechnic School in Berlin-Charlottenburg. Pankok devotes his attention to figure-drawings, over and above purely ornamental design. He has decorated the official German Catalogue of the Paris Exhibition, and by this means has become known to a wide circle. Reznicek, a modernised Schlittgen, falls back upon Paris for method and conception. He is always elegant, generally good, but neither typically German nor very personal. This latter is certainly the case with two other "Jugend" men, Witzel and Wilke. They seek after and fully attain a transcendent grotesqueness; compared with theirs, Daumier's art of caricature might be called reserved. But, though they successfully avoid producing anything simply "pleasing," they are most interesting as acute observers, and their style and technique are decidedly clever. Julius Diez' drawing may remind some of the readers of THE STUDIO of Beardsley, though the resemblance is hardly more than a superficial one. There is this similarity between them, to be sure, that they prefer to draw strange things rather than draw things strangely. One of the most delightful draughtsmen, whose talents found a field first of all in "Jugend," and have since been requisitioned by many different publishers, is Höppener, or "Fidus," as he generally signs his work. He is graceful rather than elegant, always very careful to preserve the natural line of the pen, and generally charms by the choice of his subject. One may fairly credit him with having introduced a new type into Art—the lithe, budding maiden, just on the threshold between girlhood and womanhood.

"JUGEND" seeks principally to amuse and delight its readers. "Simplicissimus" is a purely satirical journal, probably the most pitiless of all the papers that are now appearing. In its flings at social and political disorders it is almost savage. It never forgets that it is a humorous journal, but its hoarse peals of laughter often end up with a snarl. The artists that support a journal of this kind must naturally be powerful, one might almost call them reckless, men. They do not try to coax or persuade us; their work is not gentle, let alone elegant; they want to startle us rather, and stir us up from our indifference to mismanagement by shocking our nerves. Such people as Wilke have found in "Simplicissimus" the real field upon which they can exercise their powers in the way they like. Wilke's best work is to be found here, and not in "Jugend." Bruno Paul is of a similar disposition. They both have a most marvellous ability for enlarging the ugly side of every human form,

A Study
OTTO FISCHER
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yet they never go so far as to draw simply meaningless caricatures. The men and women they draw are wondrously ugly, but they are never impossible. Thomas Theodor Heine has that in common with them, that he avoids introducing the least touch or what is generally considered beautiful into his designs; but he is not quite so uncouth as they. Heine seems to be a rabid social democrat. For months he drew designs for "Simplicissimus" that fell under the charge of *lèse-majesté*. Owing to special circumstances little notice was taken of them in Munich, where they appeared. But at length some police officials were sent to Munich from Leipsic. Several numbers were confiscated, and the publisher and one of the editors fled. Heine, however, had the courage to face the charges which were brought against him. He was found guilty, and had to atone for twenty-two cases of *lèse-majesté* by six months' confinement in the fortress of Königstein. He is a true social democrat, moreover, in despising the "bourgeois." He does not allow him a single good trait; holds his ideals up to ridicule, and derides him generally for a self-satisfied, insipid, beggarly-minded, genuinely petty soul. In his *Pictures from Home-life* Heine displays his extraordinary powers of ridicule best. They are very merciless. Such higher interests as the bourgeois ordinarily professes Heine scoffs at as shallow sentimentality; his charity is disguised selfishness, his reverence bigotry; and Heine is as fertile as he is happy in adducing concrete instances to prove these abstract charges against the "enemy."

THE twin constellation upon the lustre of which the fate of "Simplicissimus" principally depends is made up of Heine and Thöny. Thöny's satire is just as pointed, but a great deal more good-natured. His art of design is better mannered: Paul, Wilke,

LANDSCAPE (*Leipsic: Eugen Diederichs*) JOHANN V. CISSARZ

M. B.
99.

(By permission of "Jugend")

Drawing

MAX BERNUTH

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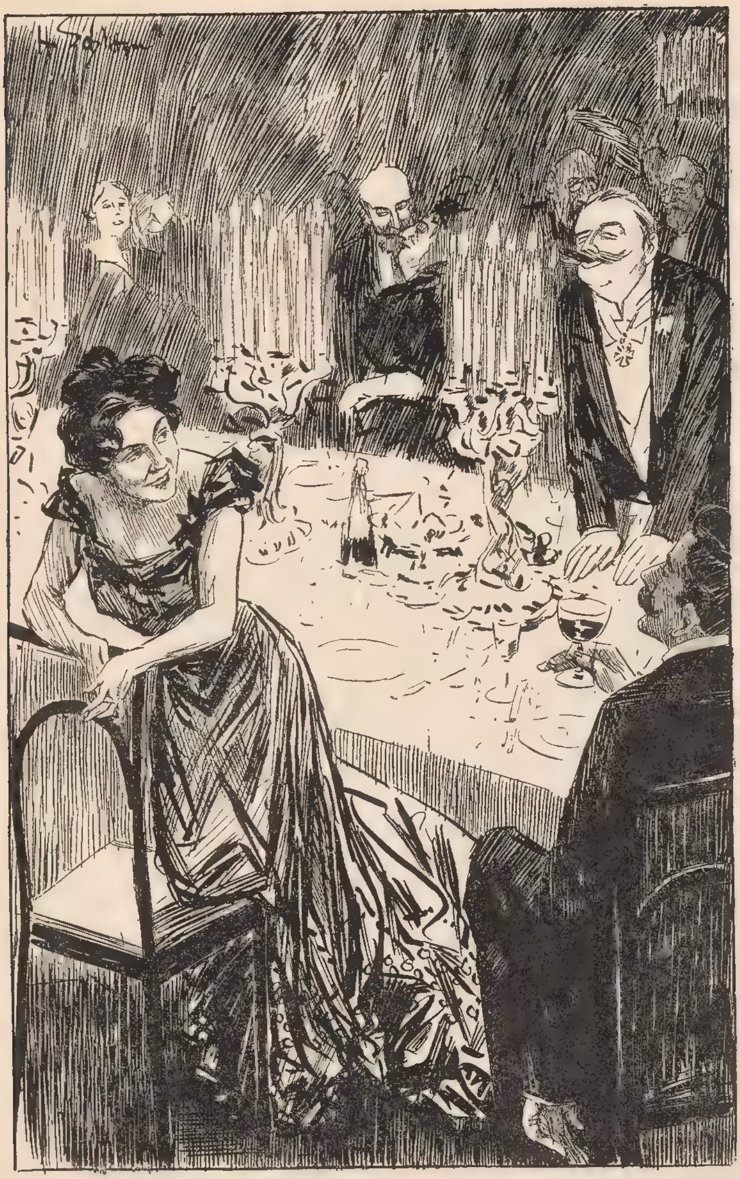
and Heine occasionally appear to outrage those whom they lash: Thöny's victims, I should think, cannot themselves help laughing at the fun poked at them. The butt of his ridicule is, in the first place, the officer; then the university student, government official, the Bavarian peasant, etc. I imagine that Thöny must employ instantaneous photographs extensively. This would not make him a whit less of an artist, because the act of creation, the art of expressing what he sees by means of a brilliant technique, remains the same as if he were drawing from Nature directly in each instance. It would only explain an otherwise almost superhuman power of observation and retention. In any case, Thöny's *Lieutenant*, as a type, falls nothing short of a classical creation, and may well be put alongside of Menzel's work. Walther Caspari, delightful draughtsman that he is, almost seems out of place in "Simplicissimus," for which he has worked a good deal. His is an extremely personal art: his types are plainly recognisable. He does not, like the men named, illustrate political satire, he does not take the platform on social questions; he draws for the sake of producing a picture, and not for the purpose of laying emphasis to some satirical remark.

AFTER the talents of all these artists had been brought to public notice, different publishers naturally applied to them for the purpose of having books illustrated, and most of the "Jugend" or "Simplicissimus" draughtsmen have had books to illustrate. Several of the publishers have been clever enough to leave the entire decoration of the book (including the choice of type, etc.) to the artist selected. Such a house is Diederich, of Leipsic, by whom several volumes have been entrusted to Cissarz. This artist, of whom The Studio has already reproduced several posters, has done some charming work. He draws elegantly, has a good feeling for decorative design, and if we cannot say that he has as yet produced any very powerful or original work, we must add as an excuse that he has not as yet had much of an opportunity. Bread-winning takes up the time and energy of many a man, who, under more favourable auspices and when able to do just what he likes, could do much better work than he is doing. Cissarz's Catalogue of the German Publishers' Department at this year's Paris Exhibition is excellent. There is no figure drawing, solely ornamental designs being employed: and he has shown fine discrimination in the choice of the colours with which the different borders, head-pieces, etc., are printed.

STARGARDT of Berlin may be named alongside of Diederich. His principal artist is Sattler, already known to the readers of The



Drawing

H. SCHLITTGEN

(By permission of "Fliegende Blätter")

Studio, in which several of his very best pen drawings have been reproduced. Lefler and Urban have also worked for Stargardt. They are from Vienna, or at least have studied and worked in Vienna. In spite of its many excellent qualities, their work shows that they have not altogether grown out of that dangerous love for "the pretty," so noticeable in Viennese art. Nearly all of their designs have been drawn in pen and ink, but printed with colour-tints, and this colour feature is very essential to their effect.

FISCHER and Franke, of Berlin, are publishing an excellent set of little illustrated books—the series is entitled "Jungbrunnen"—and have had the fortune to discover a number of able pen-draughtsmen heretofore scarcely known. B. Wenig tries to remind one of the 15th-century wood cuts, Bek-Gran and Barlösius would, I think, do still better work if they gave up dallying with that ungenuine "Renaissance" style, which flourished (in a most literal sense of the word) among us some time ago, and the coquetting with which tends to maim Sattler's abilities. Stassen is perhaps the best man of the "Jungbrunnen" set. His figure-drawing is as excellent as his linear design, and he knows how to keep a page in decorative harmony. Franz Hein's contribution to the series—an edition of Andersen's delightful tale of the "Travelling Companion"—is especially good as a bit of decoration. Nobody's designs are in such excellent keeping with the character of the type used as his.

THESE few lines do not make any pretence of giving a systematic view of German pen drawing as it appears to-day. They purport merely to give some stray information and a few hints to possible collectors where to look for the work of some of the best men. There is not sufficient room to mention all, and beyond a doubt many of the artists omitted deserve a place as well as any of those named. Before closing, I will draw attention to only two more. Otto Fischer, whose posters and splendid lithographs are known to readers of The Studio, has executed not very many but very good pen-and-ink drawings. Hegenbart, of Munich, has furnished designs for "Fliegende Blätter," "Jugend," and other journals, has also helped to illustrate books, but has not as yet been so fortunate as to have the entire decoration of a volume entrusted to his care. It is to be hoped that this may soon occur, for what he has so far done in this line is full of promise.

Hans W. Singer.

[We much regret that, owing to technical difficulties, it has been found impossible to satisfactorily reproduce several admirable drawings kindly lent us by Messrs. Max Klinger, H. Höppener, Th. Th. Heine and A. Oberlaender.—*The Editor.*]

FRITZ HEGENBART

German

Flora

FRITZ HEGENBART

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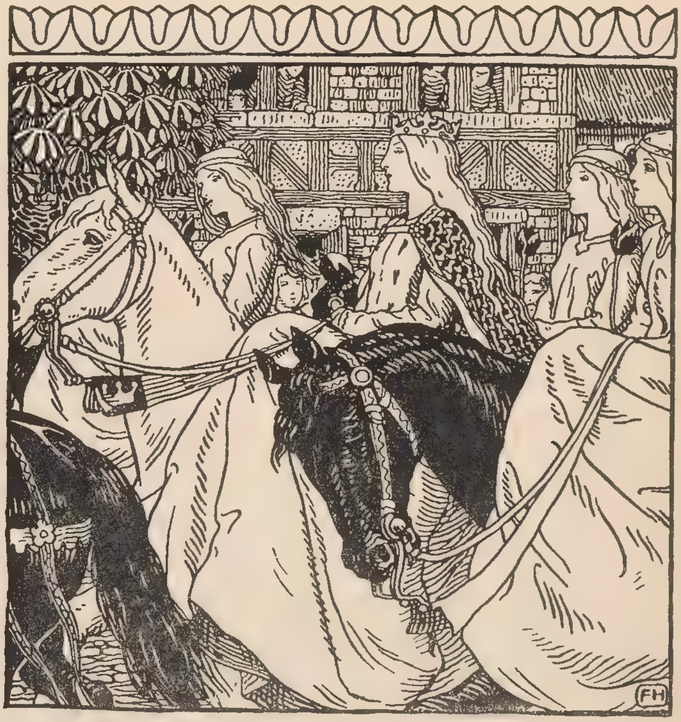

Drawing
FRANZ HEIN
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(By permission of Fischer & Franke)

L*

German

Cyclus von Sommermond
KARL HOFER
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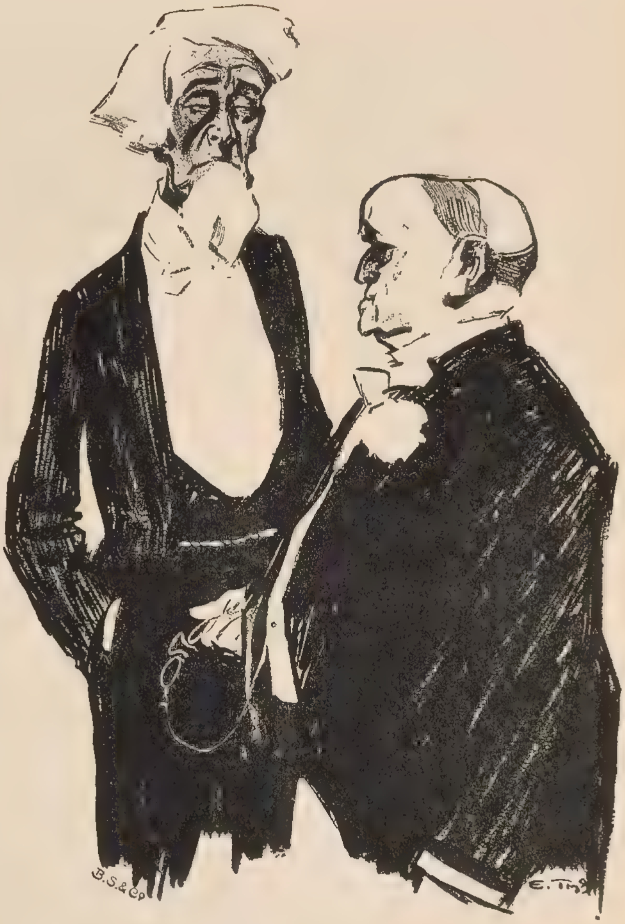
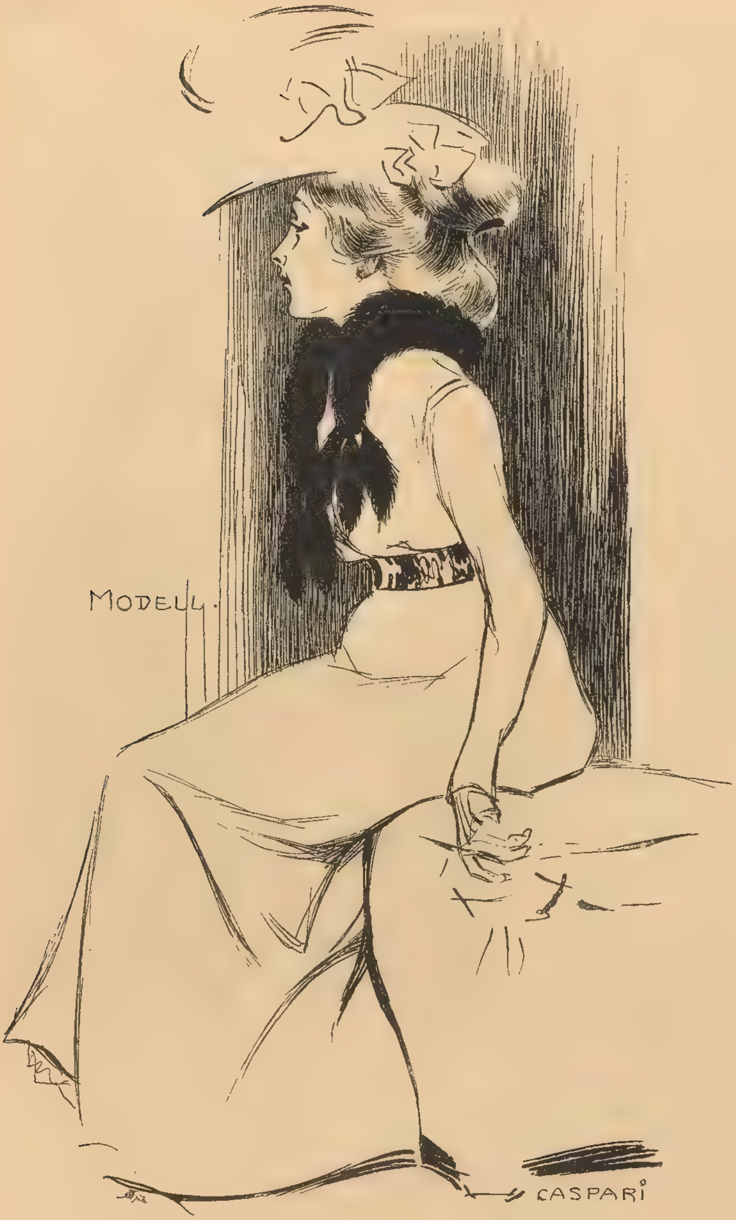


American Millionaires

E. THÖNY

(By permission of "Simplicissimus")


MODELL.
CASPARI

A Study

WALTER CASPARI

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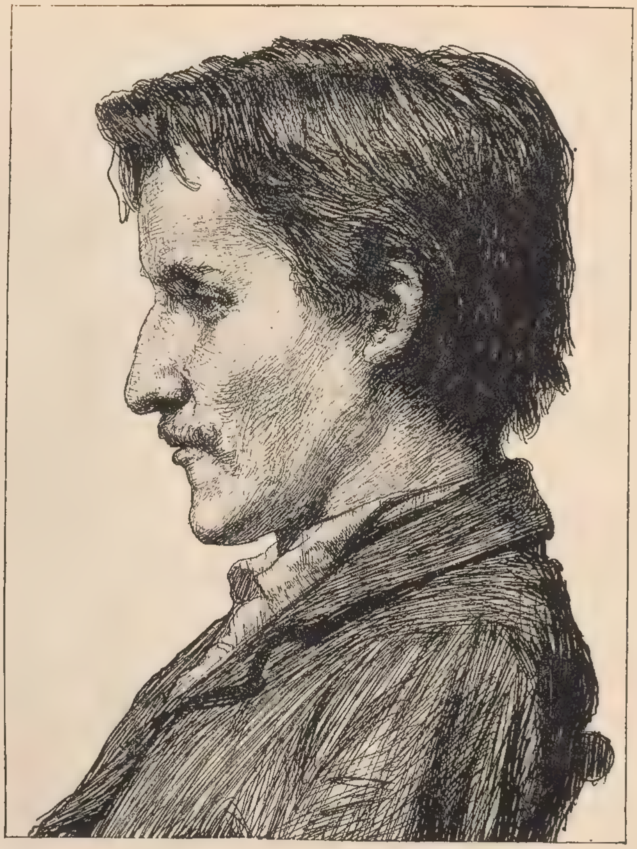
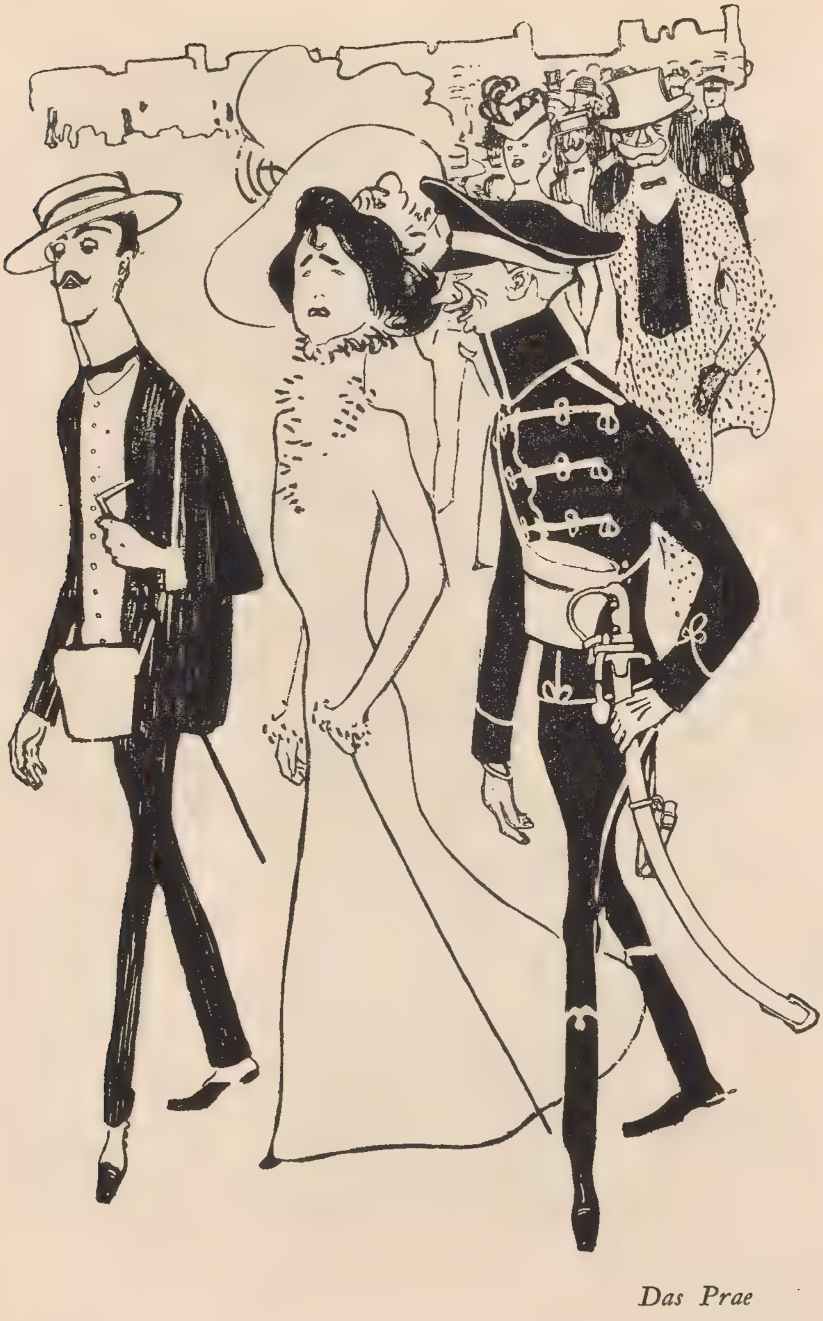


Portrait of Karl Meissner

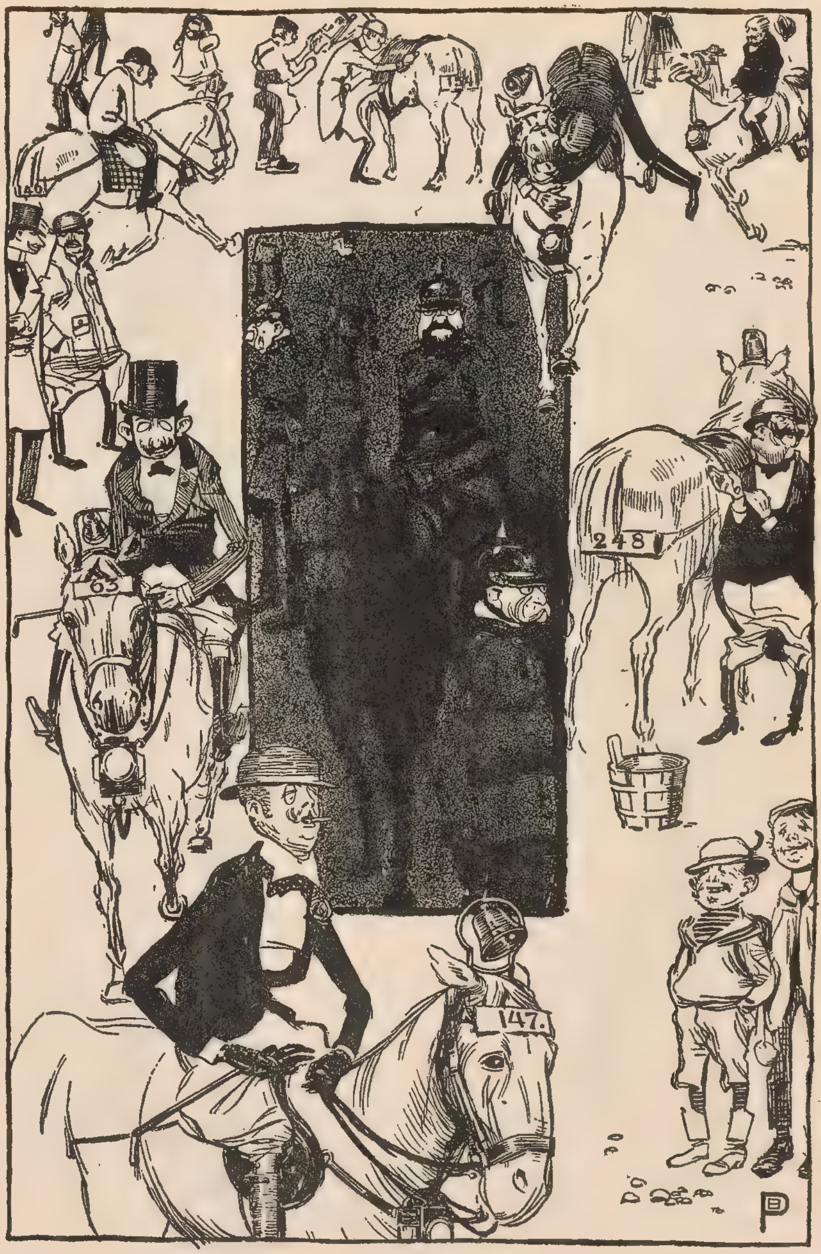
JOHANN V. CISSARZ



Das Prae

BRUNO PAUL

(By permission of "Simplicissimus")



Equal Rights all round!

BRUNO PAUL

(By permission of "Jugend")

Der Liebesbrief.
IULIUS DIEZ 1900.

Der Liebesbrief
JULIUS DIEZ
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BELGIAN PEN-DRAWINGS. BY FERNAND KHNOPFF.

CERTAINLY among living Belgian artists, Joseph Middeleer, the Brussels painter, has produced and published the largest number of pen-drawings. He it was who was commissioned by M. Boitte, the publisher, to illustrate the voluminous text of M. Jules Du Jardin's "L'Art Flamand." This work is now completed, and the artist may well be satisfied with his performance. The paintings and drawings, by masters past and present, which he had to reproduce in the course of this undertaking, have been represented by him in clever and skilful fashion, for he has realised their variety, and adapted his manner to the interpretation of the several styles.

WHEN about to start writing "L'Art Flamand," M. Du Jardin, desiring to be furnished with the most authentic "documents," asked the artists, whose life and works he was to examine, to give him "a few notes on their productions to aid him in his labours."

THE most amusing of the replies received was, says the author, "a long and delicious autobiography from Amédée Lynen, the Brussels draughtsman." Lynen is a true Flamand, or rather a true Brabançon, or, better still, a true Bruxellois of a bye-gone age. He loves the old customs of the "*bas de la ville*"—the end of the town—the winding streets, with their lofty gables, and the smoky *cabarets*, where one may meet all those essentially Brusselian types which he depicts in so personal a manner, and with such witty, laughing realism and good-humour. It delights him also to illustrate at his leisure the works of his favourite authors, even to the extent of doing the text itself and its accompanying ornamentation. He has still in his possession works by Ch. Decoster, Ch. Deulin, and Emile Verhaeren; and he is continually increasing the number of these precious manuscripts.

"IN the evening—at night—I set myself to draw" (so he wrote to M. Du Jardin) "just what I saw, just what I thought, whether natural or fanciful. An exhibition of these things drew attention to me, and the Press announced with joy the advent of an illustrator in Belgium." Then comes this funny episode :—

"I WAS working on the 'Illustration Nationale,' when one day the manager sent for me. 'I want you,' said he, 'to go to Bruges at

A Study
J. MIDDELEER
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once, and do a drawing of the new École Normale. It must be done quickly, as we have to publish it in the next number.' Off I go by the first train, and, jumping into a cab on arriving at Bruges, tell the driver to take me to the new École Normale. After going right across the town the cabman stops, and, pointing to a piece of waste land, remarks: 'That's where they talk about building it.' To cut a long story short, the architect, greatly flattered, was good enough to give me a copy of his plans, which I sent to my friend Louis Titz, who, at my request, did me a perspective sketch of the future building. 'Leave me a corner,' said I, 'so that I can put in a tree!' The manager, on seeing our handiwork, exclaimed: 'At last we have a good drawing! Excellent, M. Lynen! I congratulate you! It's splendid—except the tree! . . .' From that day Titz became an illustrator."

AT the beginning of his career, M. Louis Titz did designs for ornament makers and architects, together with decorative work and scene painting; but since 1885 he has devoted his energies to water-colours and illustrations, of which he knows every process to perfection. His numerous drawings, which have been reproduced in "La Belgique Illustrée," "Bruxelles à Travers les Ages," "Anvers à Travers les Ages," and other big works, are remarkable for their skilful precision, and their sharpness of execution.

THE strong, firm pen-stroke of M. F. Gaillard, a young Brussels painter, recalls that of the early drawings done by Daniel Vierge, the prodigious Spanish draughtsman, for the "Monde Illustré" of Paris. M. Gaillard has illustrated ten volumes for M. Lebègue, the Brussels publisher, about the same number for the firm of Kistemaeckers, and has done work for the following papers—"The Graphic," "The Illustrated London News," "Le Patriote Illustré," "L'Illustration Européenne," "Le National Illustré," "De Vlaming," and "Le Petit Bleu."

M. H. MEUNIER, whose posters, reproduced in THE STUDIO, have plainly shown his gift of bold design and effective composition, has drawn for "Le Petit Bleu," of Brussels, an incalculable number of powerful pen sketches, and he has acquired the knack of adapting his style exactly to meet the requirements of artistic reproduction in the daily press. To the "Daily Graphic" he has been a large contributor, and he has designed an ingenious frontispiece for a book by M. A. Vierset—"Vers les Lointains."

AMONG other Brussels artists demanding mention are M. Romberg, who has illustrated Mr. R. Walter Harris's volume, "To Tafilet," and has executed many drawings for the "Monde Illustré,"

FERNAND KHNOPFF

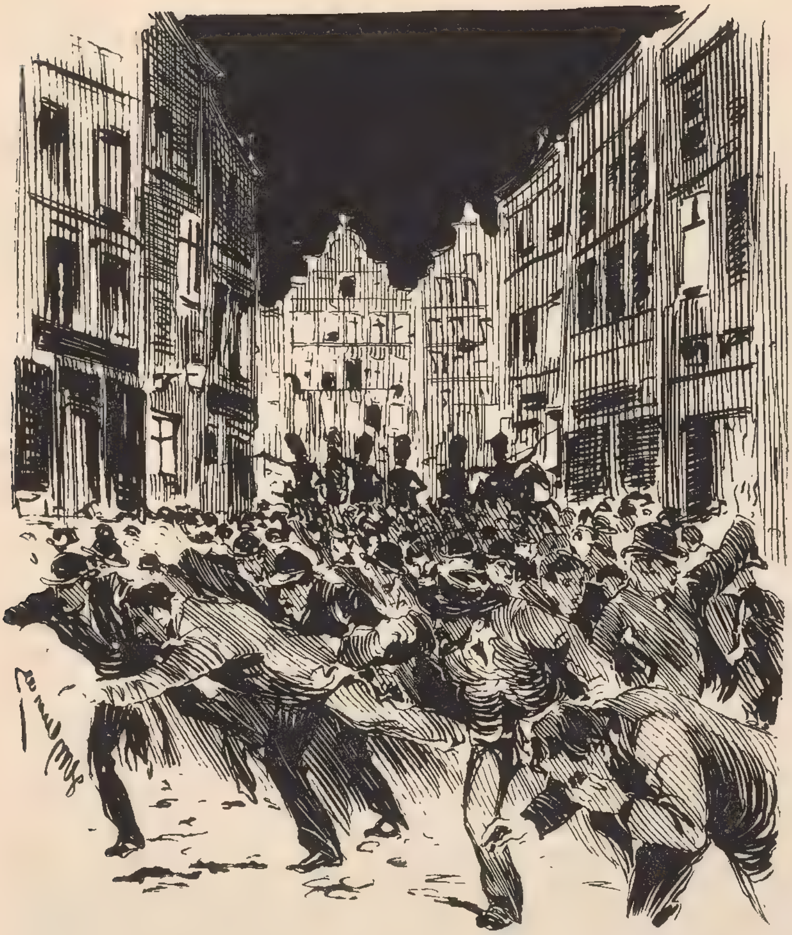
The Dreamer

FERNAND KHNOPFF

"L'Illustration," "L'Univers Illustré," of Paris, and "The Illustrated London News"; MM. Alfred Ronner, and Cesare Dell' Acqua, illustrators of tales and stories; MM. Léon Dardenne, and V. Mignot, whose rapid sketches and amusing caricatures have carried laughter far and wide; the landscapists, MM. Wytsman, Cassiers, and Hamesse; the military painter, Major A. Hubert; M. G. Lemmen, the assiduous searcher after synthetical and definite lines; M. Van Rysselberghe, who in 1895 composed and drew a most artistic calendar for the Brussels firm of Dietrich; M. Hannotiau, who on the margins of choice copies did illustrations for Flaubert's "La Tentation de St. Antoine," Richepin's "La Chanson des Gueux," and Baudelaire's "Les Fleurs du Mal;" V. Rousseau, the sculptor, author of an expressive head of Beethoven, a work of long study, and most curious in execution. Among other sculptors, MM. Van der Stappen, Dillens, and De Rudder; and, finally, the writer of these notes, who has done a design for the Berlin magazine, "Pan," two or three drawings for English journals, and a frontispiece for M. Pol de Mont's book, "Iris."

GHENT boasts two pen artists, widely divergent in style—MM. Armand Heins, and Charles Doudelet. The first named—son of an engraver, and brought up in a family of artists—attended the classes at the Academy of Ghent at a very early age, and as far back as 1876, when but twenty years old, he was working on the Paris journal, "L'Illustration." His technical cleverness and his facility for work are extraordinary, as is the number of drawings he has done for Camille Lemonnier's "La Belgique," and for various series of albums representing scenes in the Ardennes, and "bits" of Flemish towns, particularly Ghent, for which he has a filial veneration.

CHARLES DOUDELET is, in the best sense of the word, what is called a "literary" painter. On the occasion of a private display of his works at Antwerp in 1896, he expressed his views in the following terms:—"At all times I have kept myself acquainted with modern literature, and from the very birth of the Young Belgian School, I have been its constant reader, often its admirer. Thus it was that in the course of my reading I came to know the works of Maurice Maeterlinck. At once he captured my whole admiration. I illustrate his works with conviction, with delight. I experience inconceivable pleasure in getting to understand, in grasping completely, the poet's ideas, in turning them into visible form. Have I succeeded therein? Who shall say? At least one tribute has been paid to my efforts—one which surpasses all other praise, and effaces all the sarcasms with which I have been bespattered. The young



A Strike in Brussels

H. MEUNIER

(From "Le Petit Bleu")

writer himself has shown his appreciation of them. My line is essentially 'primitive' in style; nevertheless, it is my own creation. Every detail of these drawings is intended to suggest the idea of the *au-delà*."

THE Liège draughtsmen, MM. A. Donnay, A. Rassenfosse, and F. Berchmans, were favourably criticised in an article ("Some Liège Artists") which appeared in The Studio in 1898, and recently there has been published an appreciation of the works of M. F. Maréchal in the same magazine. Other two artists of Liège should now be mentioned—M. A. de Witte, who has done several quite remarkable pen-drawings, representing Liège types, in a spirit of delicate virtuosity, akin to that of the Hispano-Italian School of Fortuny; and M. L. Moreels, the dainty miniaturist, whose clever drawings are published day by day in the Brussels journal "La Réforme."

AT Antwerp we find M. Van Neste, who, it appears, is the official poster-designer of the town, and M. E. Van Offel, an eccentric draughtsman, with an archaic, angular touch and a queer imagination, which recall the mannerisms of Bresdin, the French engraver, whose plates are so curiously described by J. K. Huysmans in "A rebours."

A FINAL word, to mention two Parisianised Belgian artists, M. Jan Van Beers, who has drawn several figures for a volume of poetry by G. Rodenbach; and M. Fraipont, to whom we owe a number of pretty pen-sketches.

FERNAND KHNOPFF.

"A CAVALIER" A. VAN NESTE

(*By permission of M. Buschmann*)

F. GAILLIARD

Belgian

Workmen at Dinner

(From "Le Patriote Illustré")

F. GAILLIARD

DANISH PEN DRAWINGS. By GEORG BRÖCHNER.

EVEN if it is going a little outside the scope of the present article—intended, as it is, to confine itself to living artists—I must, in a merely introductory manner, pay a passing tribute to the great pen-and-ink draughtsmen of former days, of, say, fifty years ago. There were giants in the land then, worthy forerunners of the many excellent pen-and-ink artists of whom the Denmark of to-day is justly proud. There were Lundby and Marstrand and Frölich, each delightful in his way, one of them, Lorens Frölich, still remaining a tower of strength, although close upon four-score. His exquisite drawings are full of imagination, and are distinguished by the closest study of nature, but all are subservient to his rare and never-failing sense of beauty.

THINGS have changed since J. T. Lundby, in the year 1848, fell in the war; then most pen-and-ink drawings were of a more incidental nature, sketches, loose, unconnected leaves, children of a mere fancy or impression. Now the pen-and-ink draughtsman thinks more of the book than of the portfolio, and principally works hand in hand with the publisher, to the benefit of both, it is to be hoped, and certainly to that of the public, for whom treasures in design are thus made accessible which would otherwise have remained beyond their reach. And to the credit of Danish publishers let it be said that they have feared neither risk nor expense to worthily do their part of the work, and in consequence Denmark possesses a number of singularly good, not to say classic, illustrated publications; it is, indeed, extremely doubtful whether any other small country can boast anything approaching it.

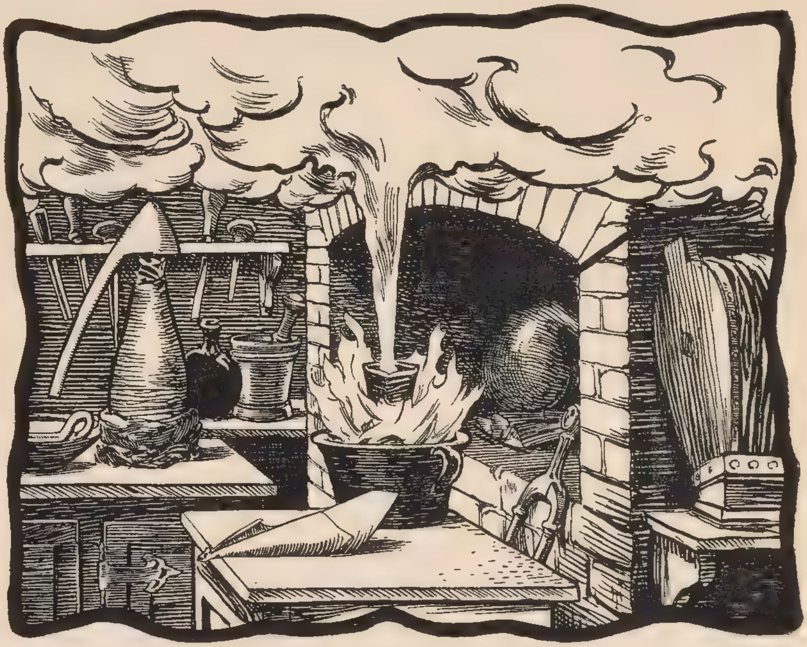
IN this connection the place of honour must unhesitatingly be assigned to Professor Hans Tegner. Unlike most of the others, who only wield the pen now and again, when laying aside the brush for a while, Tegner is a draughtsman body and soul, and nothing but a draughtsman. He has designed some excellent furniture, he has done a number of charming bindings and covers for books, several of which have appeared in THE STUDIO; but it is as an illustrator that he has won his greatest triumphs. There is a deliberate, self-

Illustration for "Minna"
GERHARD HEILMANN

(By permission of "Det Nordiske Forlag")

contained style and force in Tegner's drawings. They all bear witness of how thoroughly his mind has mastered the subject, before his pen begins its work. One feels tempted to liken his art, not only to good wine, but to good wine well matured. There is often much fine humour, much subtle invention, but there is never any of that *saboterie*—I hope I am not coining a word, but it seems to express exactly what I mean—into which an almost excessive fear of sleekness and affectation at times seems apt to drive one or two of his *confrères*. But this detracts nothing from his freshness and originality—he is never conventional. Even the smallest design emanating from his pen shows how profound is the esteem in which Tegner holds his art; he never slurs anything, always gives to Cæsar what is Cæsar's due, without for a moment losing sight of the main issues.

TEGNER'S most important work is the illustrated edition of Holberg, Denmark's Molière. These illustrations are simply superb; Holberg's characters, with all their foibles and absurdities, seem to



EX LIBRIS HANS TEGNER

De ginge dem saa saglelig igieñem den by,
alle de smaa hunde de glam̄e op i sky.
i himmerig der er stor glæde.
de klappe paa døren alt med deres skind:
„stander op, vor kjær moder! i lader os ind!“
i himmerig der er stor glæde.

Illustration from "Fru Ingelil og hendes Döttre"

(By permission of "Foreningen Fremtiden")

AUGUST JERNDORFF

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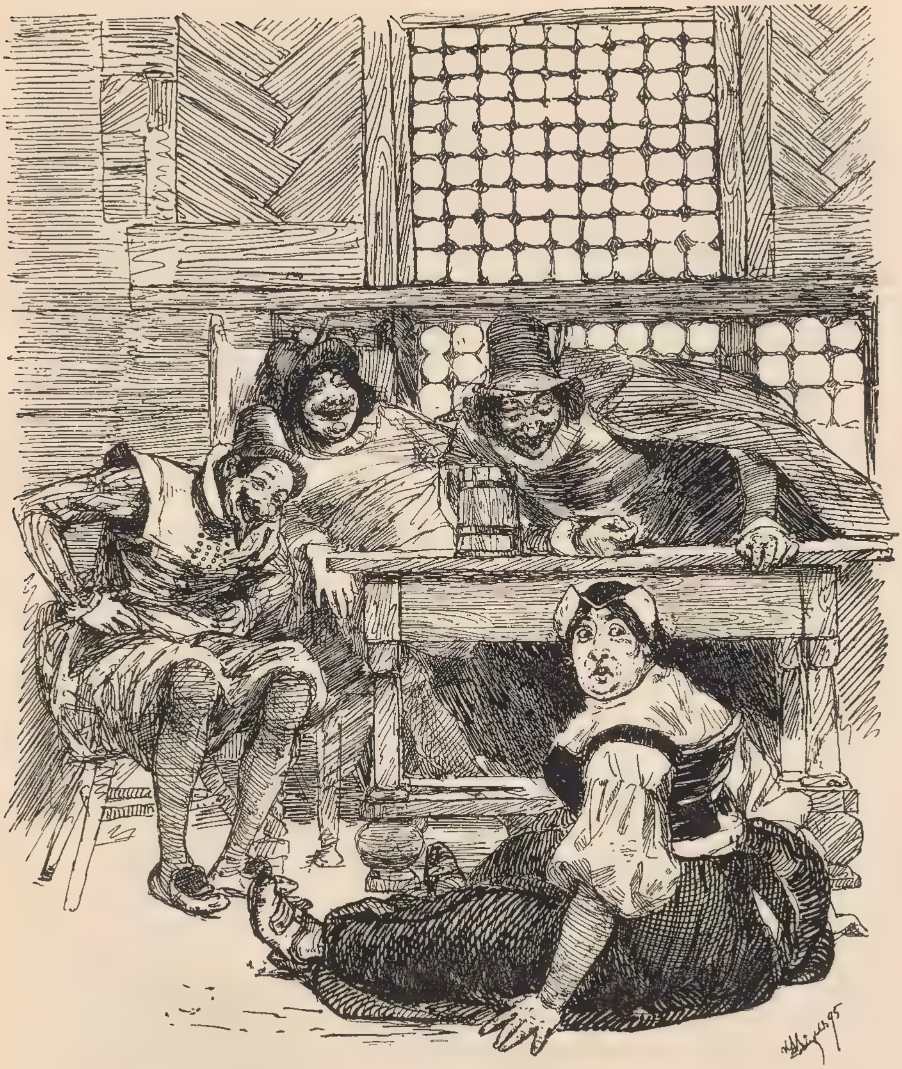
become old friends by rapidly looking through the three bulky volumes, to which Tegner contributed some three hundred drawings. This took him seven years, during which he lived in a perfect Holberg atmosphere, with a singleness of purpose which had its ample reward. But not only the characters and interiors in "Holberg" are inimitable; there is a profusion of delightful ornamental designs, which, in spite of their individuality, are always in full harmony with the style of the period. Tegner, as a rule, does not trouble himself much about the style, the movements of to-day; to him Rococo and Empire have always proved themselves full of fascination. We give some illustrations of decorative designs from a Shakespeare edition, published in Copenhagen, which show the love and labour Tegner bestows upon ornamental detail. It is a matter of regret that we are unable to give illustrations here of some of Professor Tegner's Holberg drawings.

OF the work of Gerhard Heilmann THE STUDIO has likewise, if I am not mistaken, published some interesting examples. Heilmann possesses a very pronounced decorative talent. He has already to his credit a quantity of excellent work in pen and ink, often comparatively simple in conception, but almost invariably both striking and individual. Heilmann is a very able illustrator, but I think I prefer his ornamental designs, be they for book-covers, inside embellishment or other purposes. He is more modern than Tegner, is more susceptible to and works in closer touch with the more recent development in decorative art. He is, perhaps, best known as a decorator of porcelain, and his signature appears upon some of the finest specimens of that exquisite china with which the Royal Porcelain Works of Copenhagen delight the world.

A DRAUGHTSMAN of an entirely different stamp is Fritz Syberg. Living in the country, far from the influences of great cities, he has, at least for the time being, thrown in his lot with his

ORNAMENT PROFESSOR HANS TEGNER

(By permission of "Det Schubotheske Forlag")



Rustic Comedy

H. N. HANSEN

surroundings and become a faithful depicter of rural scenes and scenery. But his drawings are full of merit; they give the soft, undulating lines of the Danish landscape, the profusion of the roadside vegetation, the modest charm of the cottage garden; they show us the peasant and his woman in their daily toil and occupation. His drawings are fresh and sympathetic renderings of rustic life, full of honest study and unsophisticated humanity.

H. N. HANSEN, who has of late years produced several very clever and effective etchings, and who apparently now paints less in oil than formerly, has, among other books, illustrated both Shakespeare's "A Midsummer Night's Dream" and a Danish "Midsummer Night Play." We give as a specimen one of his illustrations, which shows that Hansen possesses breadth and humour.

THE two brothers Joachim and Niels Skovgaard, who as painters are counted amongst the first, the very first, in the land, and who have also done some splendid ceramic work, are likewise pen-and-ink draughtsmen. They have both brought their pregnant genius to bear upon their illustrations to old Northern songs and ballads, the outcome being several publications bearing the hall mark of the truest artistic merit. Their designs are imbued with all the phantastic legendary beauty of romance, with its weirdness and fierceness. They are broad and bold, giving the temper of the knight or of the gnome, as the case may be—the former in the beauty, the latter in the hideousness of his strength—or of the maiden, in her simple comeliness.

PROFESSOR JERNDORFF, who of late years has done but few drawings, used to work—and to work exceedingly well—in the same field, at times, I believe, co-operating with the Skovgaards and with Th. Bindesböl. My inability to give any examples of Bindesböl's work, so quaint and vigorous in its peculiar broadness, is a matter of regret.

IN a short and incomplete survey like this, space, unfortunately, will not allow of even cursory reference to several other clever draughtsmen, whose work would otherwise have come under notice.

GEORG BRÖCHNER.

ORNAMENTS PROFESSOR HANS TEGNER
(By permission of "Det Schubotheske Forlag")

Danish Peasants
FRITZ SYBERG
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(By permission of " Det Schubotheske Forlag")

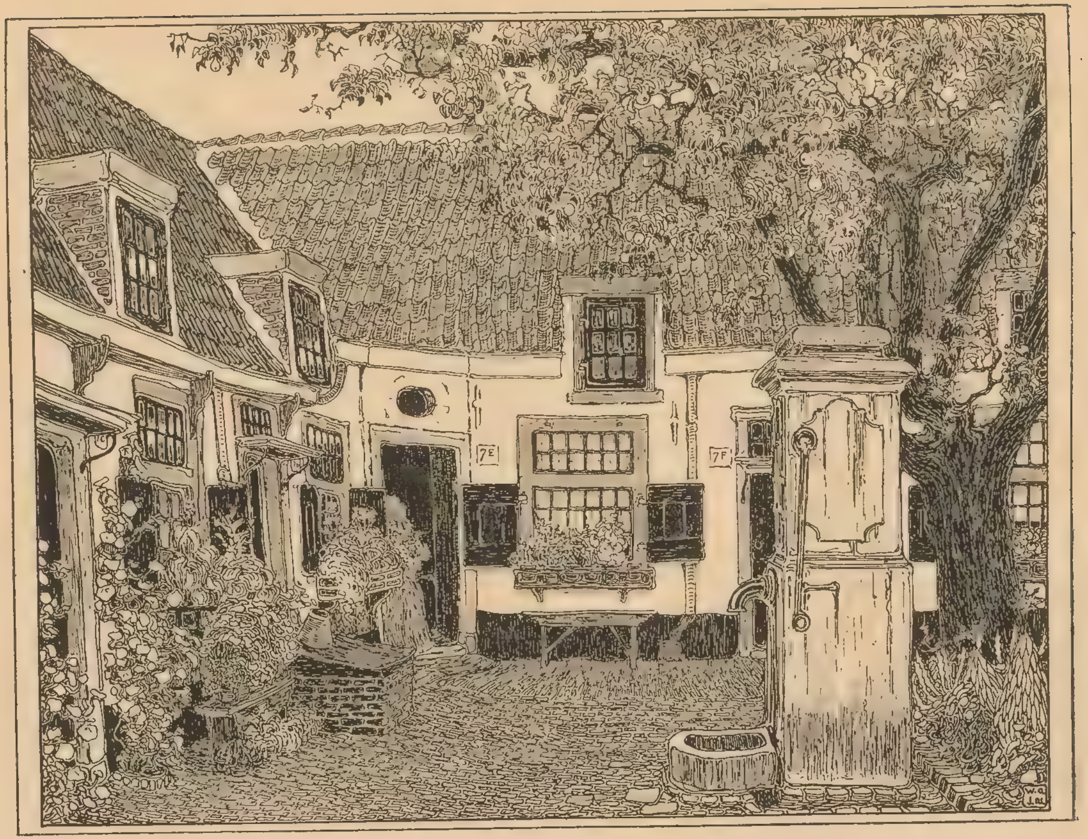
DUTCH PEN DRAWINGS. BY E. BECHT.

REALLY the art of pen drawing does not exist as a profession in Holland as it does in some other countries. Publishers often have great difficulty in obtaining good pen-and- ink work for illustrating magazine articles, with the result that they are compelled to resort to the levelling process of photography, or else they solicit the services of very deserving artists, who, being unacquainted with the process of line production, fail to make their drawings a success in this respect.

THE art of pen-and-ink drawing, therefore, properly speaking, does not exist in Holland. During the last few years, however, there have been indications of a revival of the art, especially amongst the younger artists. Many of these apply themselves to drawing in pen-and-ink, and endeavour to give to this style of work the same completeness and thoroughness which characterises Dutch etchings and water-colour drawings. Thus their pen-and-ink work betrays as a rule a considerable amount of individuality. This individuality is, moreover, the result of the nature of the Dutch artist and of his manner of working, for he is absolutely devoid of *esprit de coterie;* he shuts himself up within himself, and with unconquerable perseverance applies himself to his work and carries it through.

EVEN those artists who devote themselves chiefly to draughtsmanship have, as a rule, started as painters, and there are but few among them who have entirely deserted their pallet and brush. An outside influence may sometimes be detected, and the work of some of our artists may show unmistakable signs of their admiration for and study of eminent foreigners—of an Aubrey Beardsley, say, or a Vierge; but this outside influence is seldom of an absorbing nature, for the Dutch character is for the most part proof against mere imitation. In examining the work of the few Dutchmen who have applied themselves to the art of pen-and-ink drawing, that which strikes one first of all is the individuality of the conception and the artistic method of execution.

THE foregoing remarks lead us to realise the fact that comparatively few books illustrated with pen-and-ink drawings are published in Holland. But there are, on the other hand, a great


7E
7F
W.O.
J.W.

(By permission of "Eigen Haara")

Courtyard at Haarlem

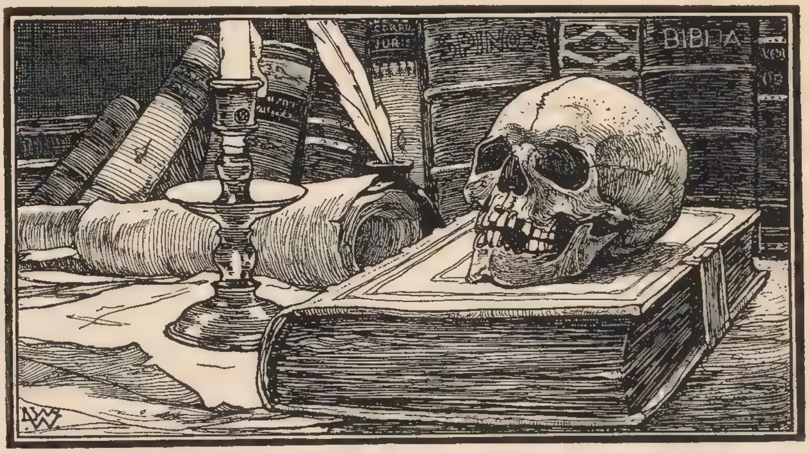
W. O. J. NIEUWENKAMP

many *éditions de luxe*, embellished with etchings or coloured illustrations. Take, for instance, Vondel's remarkable work, "Gysbrecht van Aemstel," illustrated and ornamented by A. Derkinderen. The aim of this artist, who tries to reconcile his decorative art with the demands of architecture, is distinctly visible in his illustrations. In the spirit of W. Morris he applies himself exclusively to filling his page harmoniously.

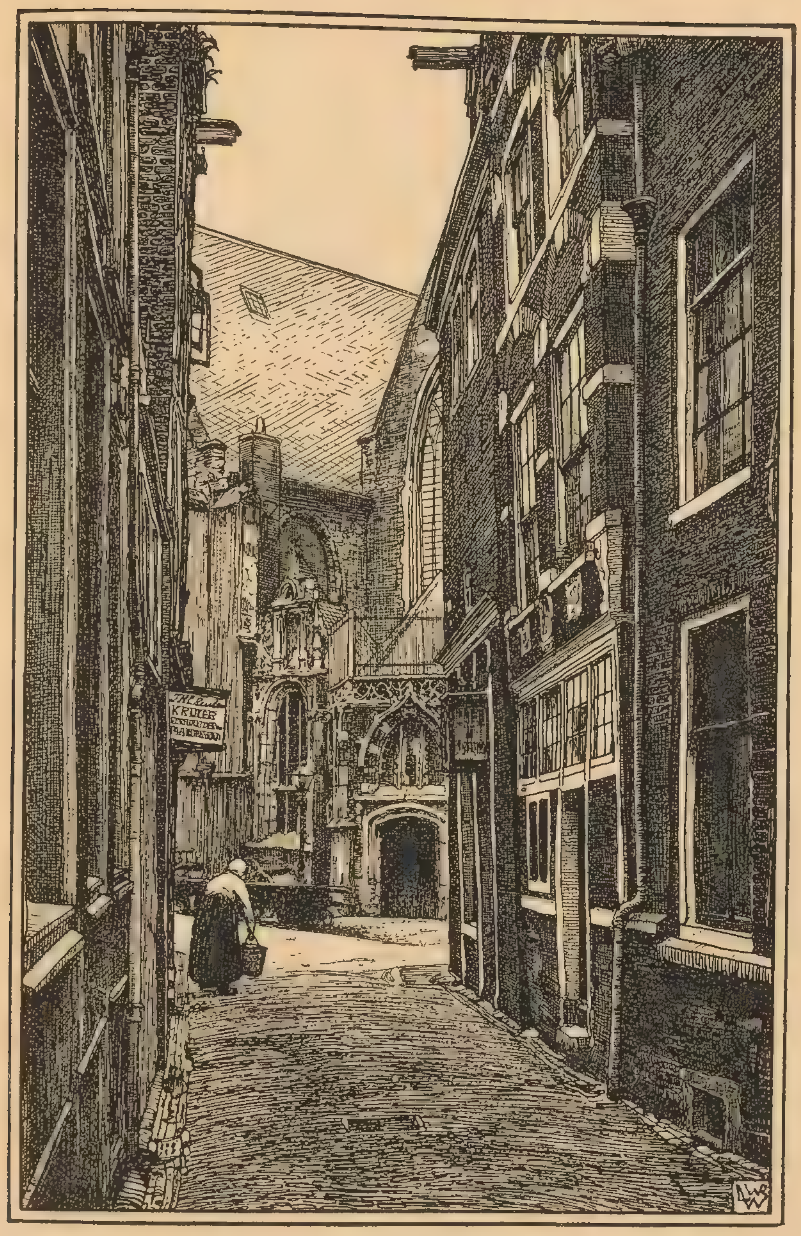
OCCASIONALLY we meet with an article in one of our periodicals, such as "Woord en Beeld," or "Elsevier's Maandschrift," or a book such as the charming little work "In de Muizenwereld," illustrated by pen-and-ink drawings, which, though limited in number, can yet be assigned a foremost place in this branch of art.

IN the same way as all the other artists referred to in this article, Wenckebach, the illustrator of the last-named little book, began his career as painter. It is only during the last few years that he has applied himself to the art of pen-and-ink drawing, according to his own conception of this art. With rare firmness of execution every line and every point in his drawings have a *raison d'être ;* the whole is complete, and gives an impression of indomitable strength and repose.

WORK of a somewhat different kind is that of H. van Papendrecht, the artist of military subjects. Every vigorous stroke of his pen thrills with the vibration of his impressionable



HEADPIECE FOR "EEN-HALVE-EEUW" W. R. WENCKEBACH



·ENGE·KERKSTEEG·

Dutch

Old Street in Amsterdam
W. R. WENCKEBACH
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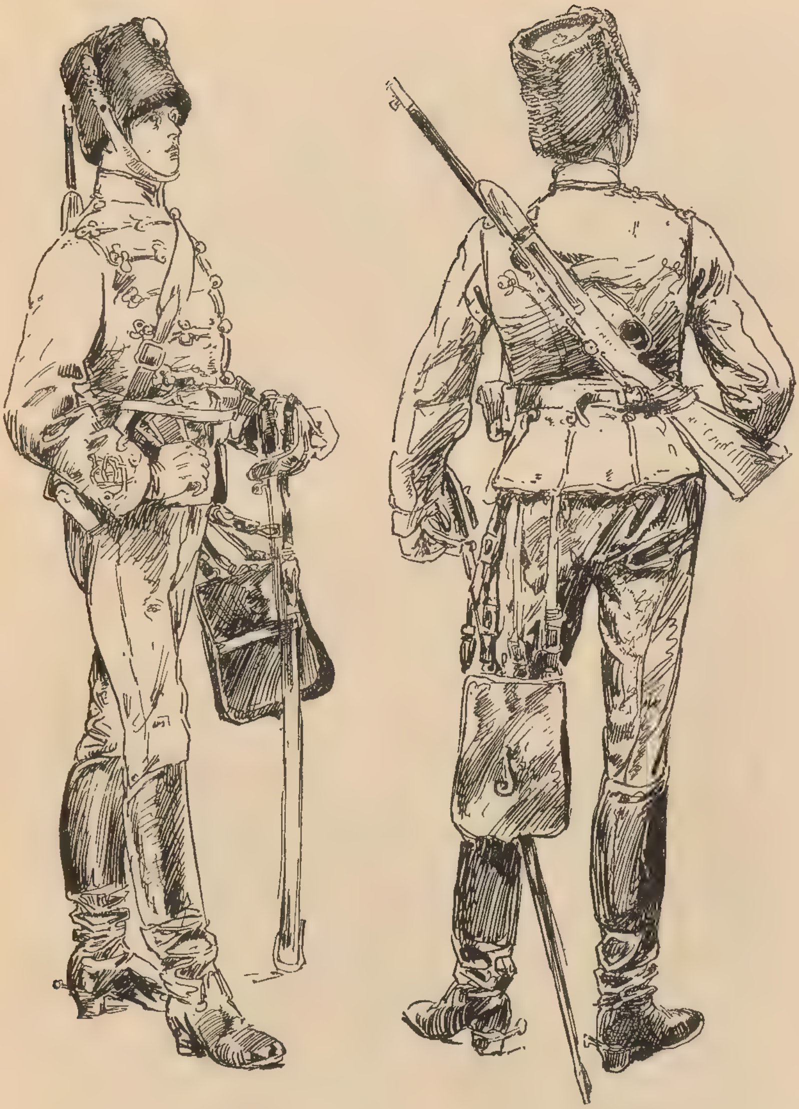
mind. Whereas the work of Wenckebach, notwithstanding its humorous touch, breathes a calmness, a repose which is typically Dutch, that of van Papendrecht is generally full of motion, and a few masterly strokes give a unique character to his military men, generally drawn from life. Much of his work goes abroad, and this clever artist has for many years been working for the London "Daily Graphic."

MRS. BAUKEMA PHILIPSE has, to my knowledge, never actually illustrated a book, but she has done many large pen-and-ink drawings, executed with much skill. Her work is exquisitely delicate and exact, fine as a spider's web, and on account of these qualities takes a high place.

W. VAN KONYNENBURG occasionally draws placards and handbills for advertising purposes. They show wit and originality

"RÉVÉRENCES" W. VAARZON MOREL

(*From "Woord en Beeld"*)



Military Costumes

J. H. VAN PAPENDRECHT

and a successful balancing of massive planes and delicate lines.

MISS C. VAN DER HART, also a painter of merit, has for many years been an illustrator. Her work, although excellent in point of design, was formerly not marked by special originality. Lately, her illustrations, most carefully executed, have vastly improved, and show an attempt at decorative harmony, based on Javanese art.

VELDHEER has a preference for old tumble-down houses and back streets, which he draws with great firmness, and his work bears a resemblance to the old wood-cuts.

VAARZON MOREL'S work is of a very different stamp. His sketches are often impressionistic, but latterly they have grown more settled and more matured in style.

A. L. KOSTER has applied himself to the delineation of tulips. These clever drawings are intended for a special publication on the subject of the bulbs of Haarlem. The last name that calls for mention is that of W. O. J. Nieuwenkamp, a young artist who has done some drawings which display delicacy and a sense of decoration.

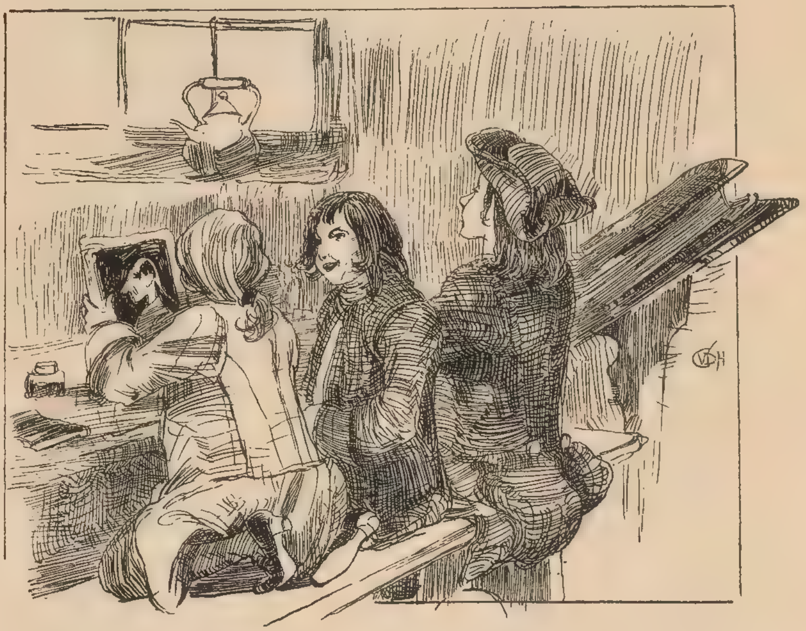


ILLUSTRATION FOR "DE OUDE MAATSCHAPPY" MISS C. VAN DER HART

A.L.KOSTER.

Parrot Tulips
A. L. KOSTER
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FINNISH PEN DRAWINGS. By LOUIS SPARRE.

NOTHING in the shape of national art was to be found in Finland until about the middle of the nineteenth century. At that period the country, having, since the beginning of its relative independence which sprang from the historic events of 1808, gradually felt its own vital forces developing, experienced an intellectual expansion which in its turn gave birth to a demand for a national art. An art society was started which, by dint of divers practical expedients, made it possible for artists to exist, while at the same time arousing on their behalf the interest of the public in matters of art. Then the line of artists was begun in the persons of Ekman and Holmberg, who, springing, as it were, from the very soil, were soon followed by others, until finally we see the present group of artists, for the most part quite young men, who have won for their country the esteem of the artistic world.

DURING the past few decades Finland has progressed at headlong speed, and in nothing has the advance been more remarkable than in the typographical industry, which has put forth and nurtured offshoots in the shape of various forms of art akin to itself. Prominent among these is pen-drawing, in which most of the Finnish artists show skill and originality. In the course of the last few years several large typographical works have inclined our artists in the direction of black-and-white. Among them is that beautiful book, "Finland in the XIXth Century," known by translations in most of the chief European countries. This work, which, considering the resources of the country, may be regarded as colossal, mobilised all the artistic forces available for the adornment of its pages, and many good pen-drawings are to be found among the illustrations. And now a national work, "The Tales of Ensign Stål," in course of publication, has afforded an opportunity for A. Edelfelt (by universal consent the leading Finnish artist) to create a number of masterly illustrations.

TO praise Edelfelt nowadays is quite superfluous ; we may content ourselves with admiring his sureness of drawing, his admirable

V. BLOMSTEDT. 1900.

Finnish Tarboats

V. BLOMSTEDT

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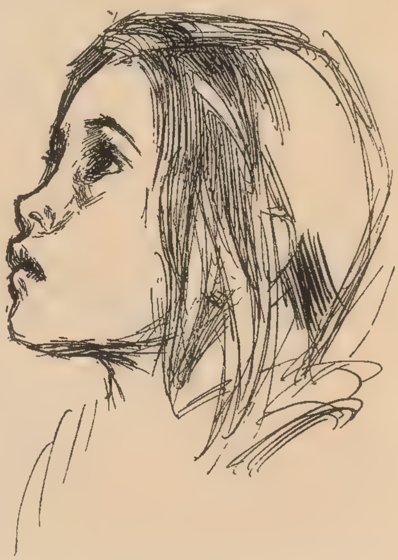
arrangement of atmospheric effects, and his prodigious skill generally, as seen for instance in his *Old Hurtig*. Edelfelt has the advantage of combining extraordinary executive skill—the result of a life-time of hard work—with a lofty and truly artistic temperament. His cleverness is not a mask: it is his mode of expression, constantly refined and fortified by sincere and reverent study of nature inspired by an intense love of art. He shows, moreover, in his drawings great gifts as a landscapist.

THE other artists of Finland are less known as draughtsmen, there being few opportunities for them abroad. One of the best of the pen-draughtsmen is Eero Järnefelt, the painter, in whose drawings there is observable the sincere artist, who disdains all trickery, all facile showiness such as mere manual dexterity may produce. In these drawings, as in many fine portraits, it is character beyond all else that he strives for and never fails to realise, and that with a sobriety of method which often gives his work an appearance of coldness. His best drawings are to be seen in the pages of "Finland in the XIXth Century," notably a portrait of a peasant woman, quite remarkable in its characteristic intensity. He has also given us a fine collection of pen-drawings, illustrating various literary works by his great friend, Juhani Aho, the poet.

ONE of the most gifted artists in Finland is Gebhard, whose *verve* as a draughtsman knows no bounds. He literally plays with his pen, as with his brush, and produces the strongest effects with astonishing facility. Moreover, he is perhaps the only Finnish artist possessing the real humour and the lively imagination of the good caricaturist. For caricature it is, the lively sketch now reproduced here.

MAGNUS ENCKELL is an artist professing a sovereign contempt for "cleverness." In his sketches of details of Seville Cathedral he has no regard for beauty of pen-work, but strives to synthetise things in a rough, hard manner.



"A STUDY" E. JÄRNEFELT

Old Hurtig

A. EDELFELT

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From Runeberg's "Tales of Ensign Stal." (Söderström & Co.)

In his paintings, as in his drawings, he is, above all things, a conscientious worker, always seeking to reproduce the vision of his artist's eye, despising—perhaps too much—mere matters of technique and style. This often gives his work an air of *gaucherie* which, while sometimes imparting a certain robust simplicity to his canvas or his drawing, is apt to detract from the general effect.

THERE are but few among our Finnish artists whose talents incline them towards things of a specially decorative character. By general consent Gallén marches at the head of the little company. Whether it be painting or engraving, sculpture or drawing he attempts, the result is always a work of curious originality, marked by great talent, and occasionally showing a touch of absolute genius.

AMONG other artists whose work possesses decorative qualities is M. Blomstedt, whose paintings—whether by design or not, I cannot say—often have effects resembling tapestry. This decorative vein is also frequently to be found in his clever drawings.

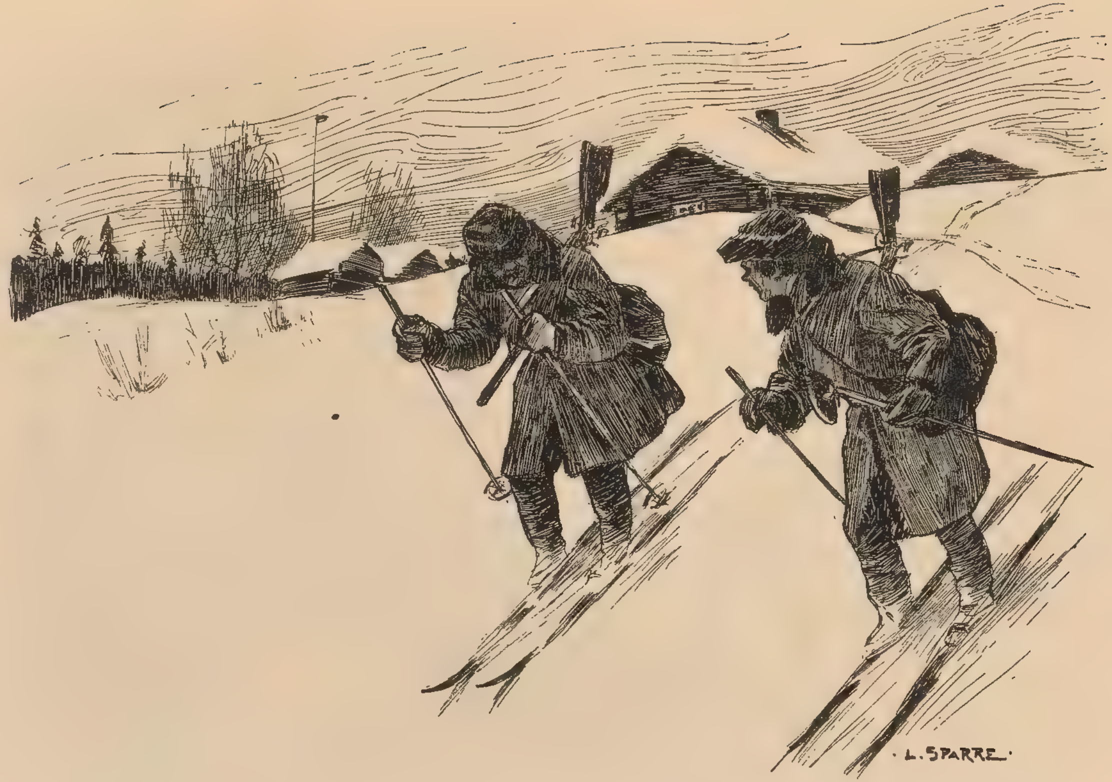
IN Finland, as everywhere else, woman has now to be reckoned with in the domain of art. Several of our women artists there are whose delicate fingers wield the pen with equal grace and ability. Mrs. Danielsson-Gambogi, who was recently married to an Italian artist and now lives in Italy, is worthy of prominent mention, together with Mrs. Soldan-Brofelt, wife of the poet, Juhani Aho, and Miss Schjerfbeck.

MISS ELLEN THESLEFF has gifts which endow her work with a very special *cachet*. She is an artist of great independence, and goes on her way quite alone. In order to "locate" the characteristics of her talent, and to give some idea of her view of things, it should be explained that her work has a certain kinship with that of Carrière.

TO conclude, in the more or less chronological order which I have endeavoured to follow, let me name A. W. Finch, a very talented new comer among us.

LOUIS SPARRE.

"OLD CATHEDRAL OF BORGÅ" COUNT LOUIS SPARRE



Winter Scene, Finland

COUNT LOUIS SPARRE

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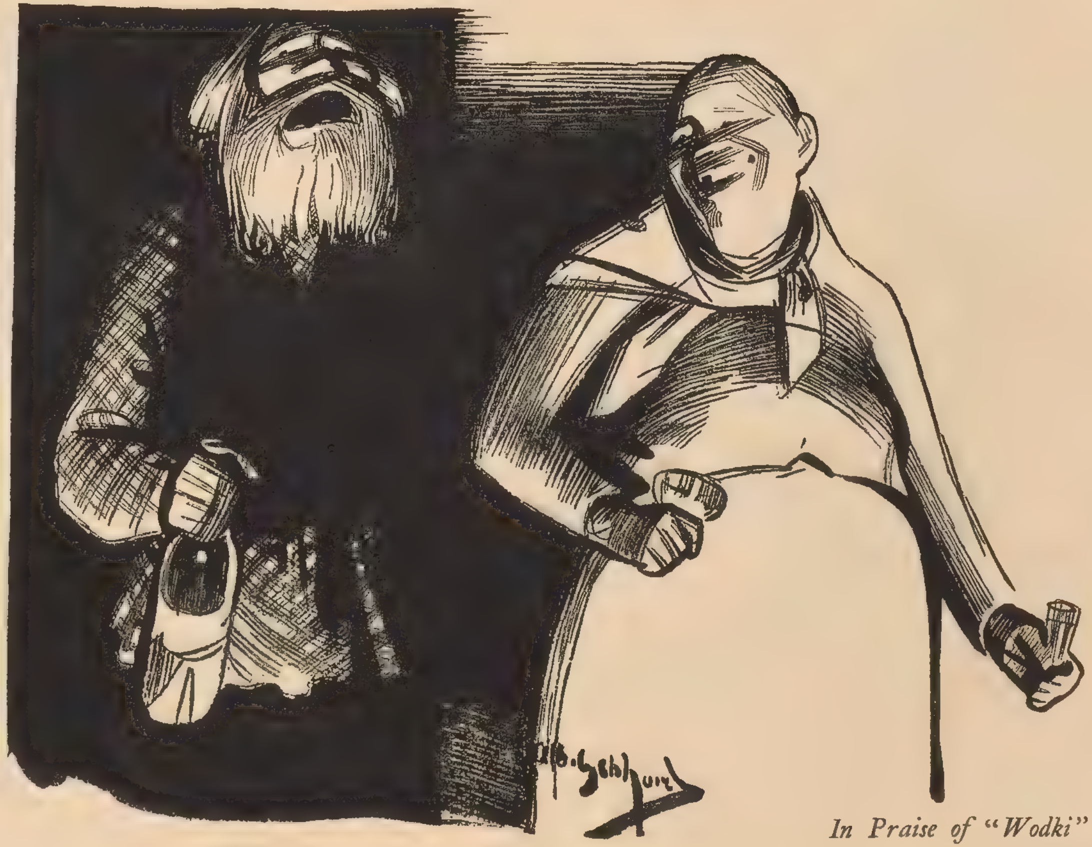
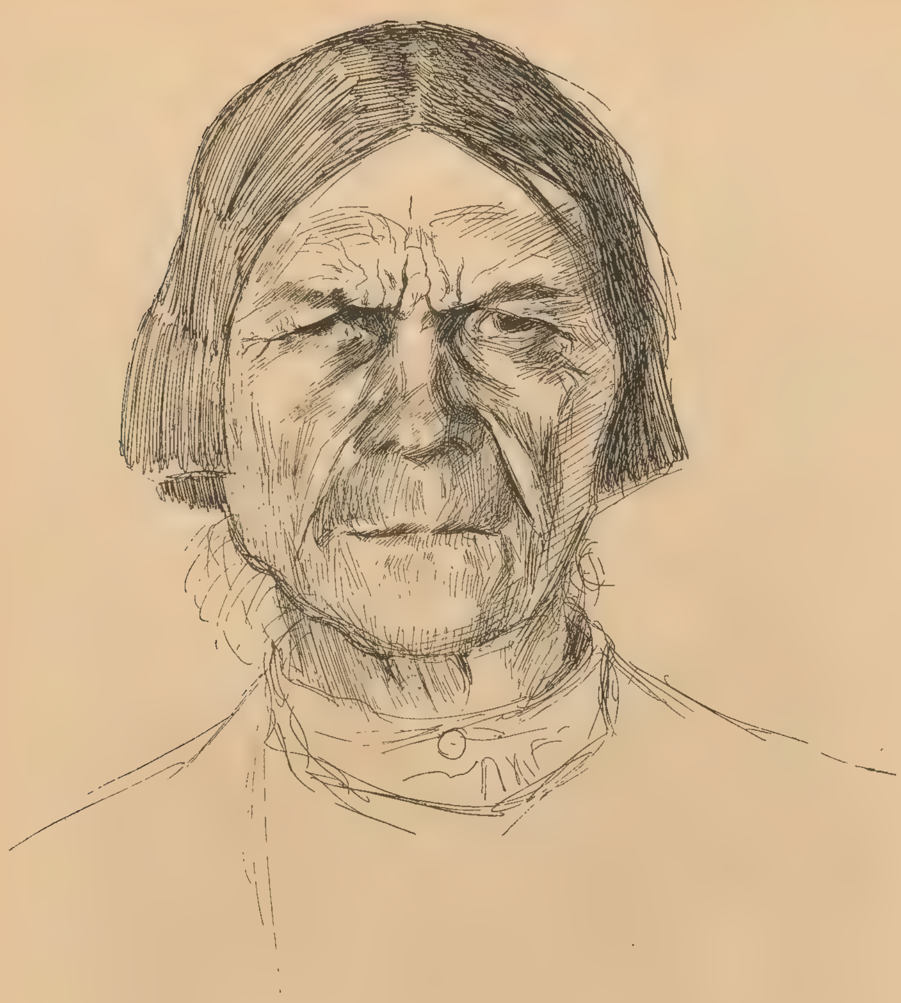


In Praise of "Wodki"!

A. GEBHARD



Finnish Peasant Woman
E. JÄRNEFELT

(From "Finland in the XIXth Century")

SWISS PEN DRAWINGS. By ROBERT MOBBS.

SETTING ourselves to consider the work of Swiss pen-and-ink artists the name of Töpffer at once occurs to us. The achievements of this Master, in his own domain, were of so original a quality, and expressive of so rich a sense of humour, that we are tempted to ask what has been done since that can be compared with it. And yet living Swiss pen-and-ink artists working in a different vein have produced results that merit the most careful study.

M. EUGENE BURNAND, the well-known Swiss painter, began his career as a pen-and-ink artist by sketching for the Paris "Illustration," and for a book entitled "Around the World," published by Hachette. His rare gifts as an illustrator soon found a subject altogether congenial to them. Frequent visits to the South of France revealed to him the charm of that romantic district, and reading at the same time, in the midst of the scenes they describe, the poems of Mistral, the singer of the greatness and beauty, the traditions and customs, the joys and sorrows of that land, he was led to conceive the project of illustrating the poet's great work, "Mireille." What M. Burnand has done for "Mireille" he has accomplished with the same imaginative power of projecting himself into his subject for "Les Légendes des Alpes Vaudoises." Here, if anywhere, we have a genuine manifestation of Swiss art, and M. Burnand's illustrations of this book have all the magic power of an evocation of the legendary past of his native land. M. Burnand has also illustrated "Les Contes de Daudet," "François le Champion," and "L'Orphelin," and quite recently he has completed a series of exquisite drawings for an illustrated edition of Bunyan's "Pilgrim's Progress."

MR. EVERT VAN MUYDEN, one of the most distinguished Swiss pen-and-ink artists, comes of an artistic family of Dutch origin. While he has dealt with landscape, full and half-length portraits, military subjects, and caricature, his subject by predilection is animal life, and in treating this he has obtained the very finest results. His feeling for the character and varied expression of animal life is profound and sincere, imparting to his rendering of them the unmistakeable impress of fidelity to Nature. Mr. Evert van Muyden

Swiss

White Egrets

EVERT VAN MUYDEN

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is essentially a pen-and-ink artist, hardly ever employing any other medium.

MR. HENRI VAN MUYDEN, a landscape and *genre* painter, is also an original and powerful illustrator, his most serious work of this kind being his pen-and-ink illustrations of "Les Châteaux Suisses," a book the national and artistic value ot which is enhanced by the originality and technical excellence of Mr. van Muyden's work. But besides this, the irrepressible humour of this artist has found expression in his contributions to several comic papers, especially those to the "Papillon," the Genevese "Punch;" and quite recently the Société Genevoise d'Edition published a comic book by the Brothers van Muyden, entitled "Charges à la Plume," in which the genuine humour of these two artists finds full play. His work is characterised by genuine national feeling, a vivid sense of the picturesque that saves it from exaggerated realism, and humour that never lapses into caricature.

THOUGH Mr. Albert Franzoni is above all a landscape painter, he claims a notice here by reason or his interesting collection of sketches illustrative of the "Bisses." Small as his collection of drawings is, it deserves consideration not only for the quality of the work, but for the national character of the subject chosen.

MR. ALBERT GOS is well known by his large picture of *The Matterhorn*, which was originally exhibited in the Paris Salon of 1894. He is pre-eminently an Alpine painter, but has a place amongst pen-and-ink artists on account of his interesting sketches of mountain scenery.

MR. ERNEST BIELER is one of the most distinguished Swiss decorative artists whose work in his own special domain merits a separate treatment, his richly imaginative *panneaux*, *The Springs* and *Dead Leaves*, which were exhibited at the Salon du Champ de Mars in 1898, revealing a fine sense of the value and possibilities of painting as a decorative art. Mr. Biéler is also a pen-and-ink artist of unmistakable gift.

THE Cercle des Arts et des Lettres, or comparatively recent formation, has brought Genevese artists into closer fellowship, and encouraged and stimulated young artists to put forth their best. The last exhibition of black and white work organised by the Cercle was a revelation to the public of new artistic talent of indisputable value and of promise for the future. Geneva lays claim to some of the best Swiss pen-and-ink artists, and the quality of their work, as seen in their contributions to the national comic paper, the

Eug. BURNAND.

Swiss

From "Les Légendes des Alpes Vaudoises"

(By Permission of M. Imer, Lausanne) EUGÈNE BURNAND

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"Papillon," and in separate collections of studies and drawings published from time to time, is worthy of great praise.

MR. DUNKI is one of the most distinguished Swiss pen-and-ink artists, and his sketches of military subjects are quite masterly.

MR. VIOLLER, the President of the Société Suisse d'Affiches Artistiques, works under the *nom de plume* of Godefroy. His caricature sketches have been much appreciated for their broad humour and keen sense of burlesque, and he is always happy in his treatment of national types.

MR. FORESTIER, one of the younger draughtsmen, is an artist of considerable promise. He has worked on numerous comic papers.

MR. FONTANEZ, a pupil of the Ecole des Arts Industriels at Geneva, began as an engraver. As a pen-and-ink artist his contributions to the "Schweiz," the "Fliegende Blätter," the "Papillon," and other illustrated papers are not only of rare artistic quality, but reveal from time to time a humour of a grim and powerful kind.

M. VALLET, one of the most promising among young Swiss artists, is at once a landscape painter, an engraver, and a draughtsman. As a draughtsman, the subject which Mr. Vallet has treated with most success is the figure of the Swiss peasant—generally of the Swiss peasant aged and worn by labour—and in all his numerous studies of this type one is struck by the intimate knowledge this young artist shows of overworked old age and the deep and genuine feeling he has for it.

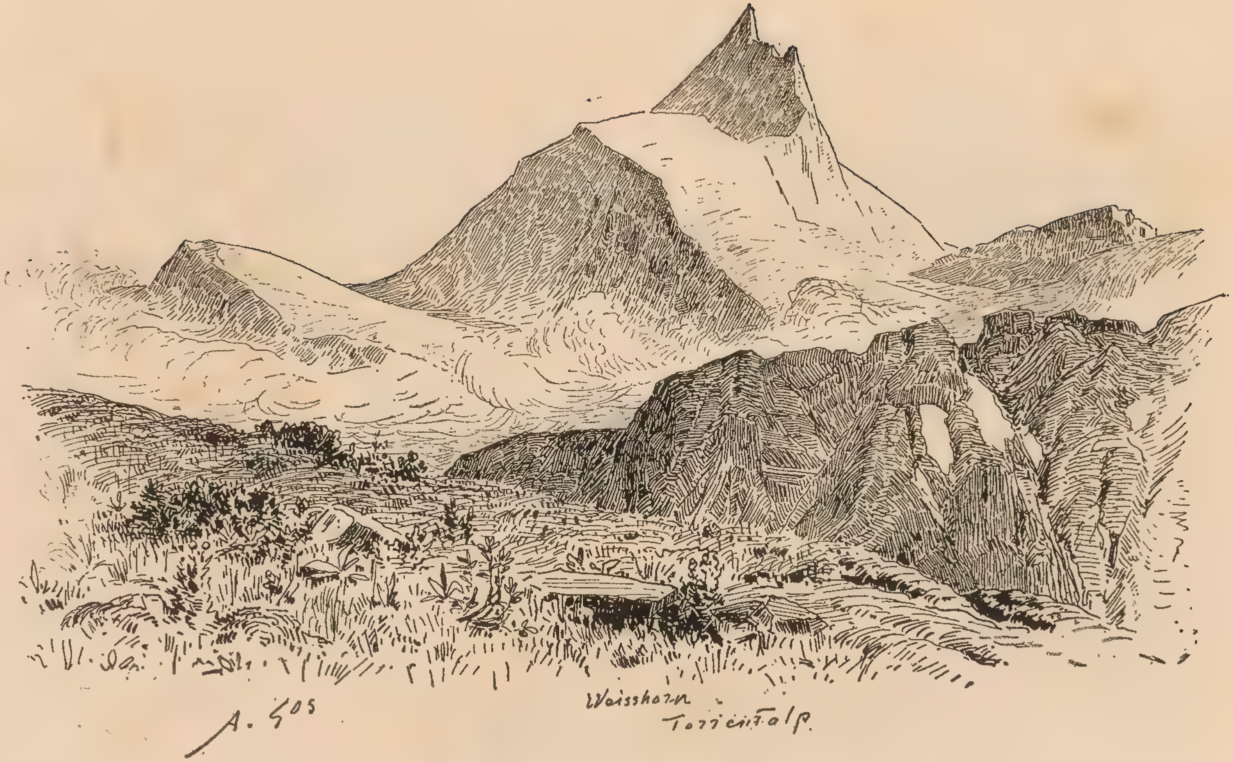
MR. DAVID ESTOPPEY is a painter and draughtsman who has executed pen-and-ink portrait-studies of great vigour and beauty.

MISS HANTZ only occasionally turns her attention to pen-and-ink art. Her series of postcards illustrative of ancient Geneva have, however, an artistic merit of their own.

MR. ARCHINARD is a Swiss pastor of artistic tastes and talent, and a genuinely humoristic vein, who has from time to time executed pen-and-ink studies of considerable vigour.

IN bringing to a close this all-too-sketchy notice of a subject that deserves a much more exhaustive treatment, I venture to think the net result of the work of Swiss pen-and-ink artists will compare not unfavourably with the achievements of pen-and-ink artists in other lands, and what is still more important, it seems to me that I discern an ever-growing tendency amongst some Swiss artists at least to turn to their own land, its character and traditions, for the springs of inspiration. And this is a sign of better days to come.

ROBERT MOBBS.



Weisshorn

ALBERT GOS

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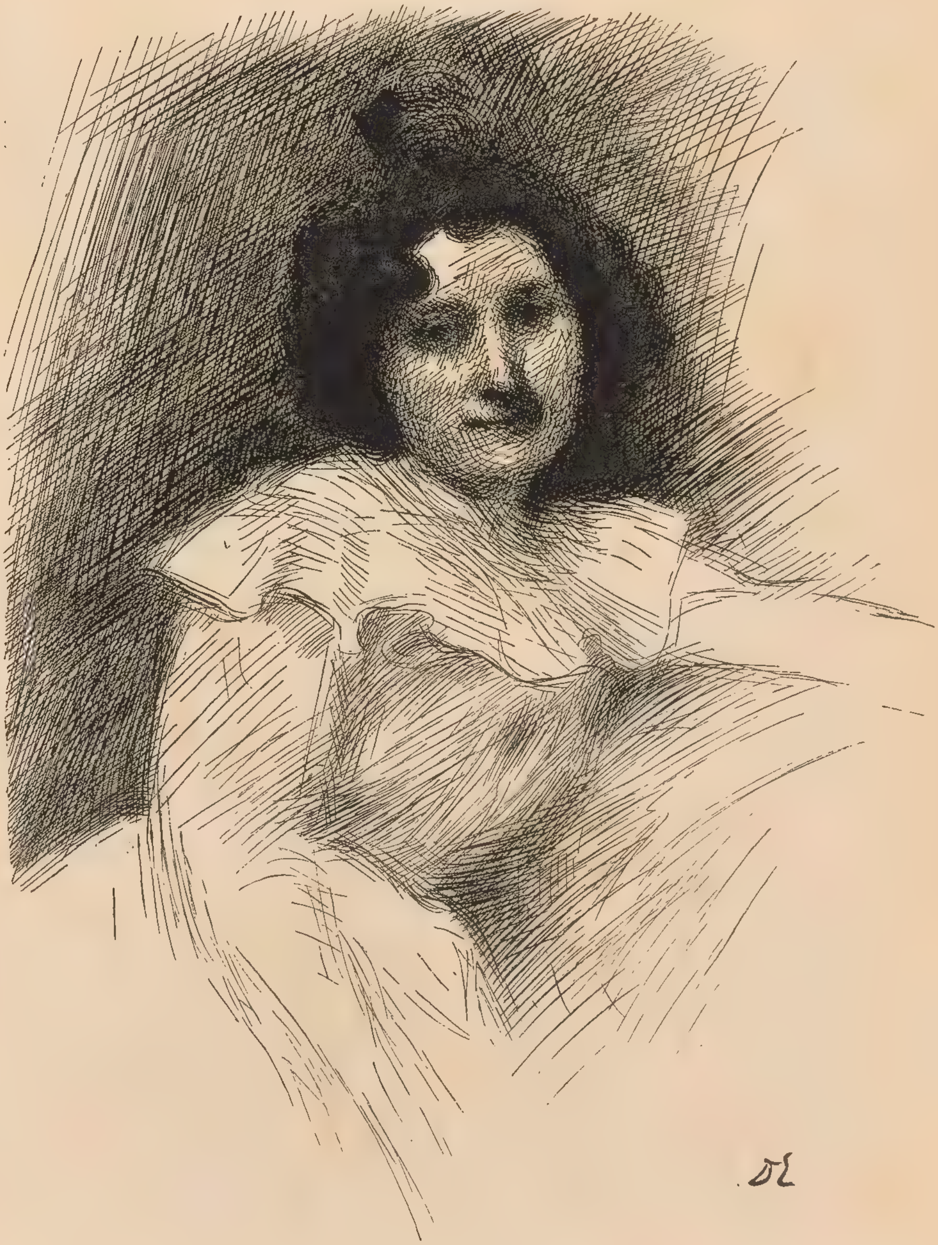
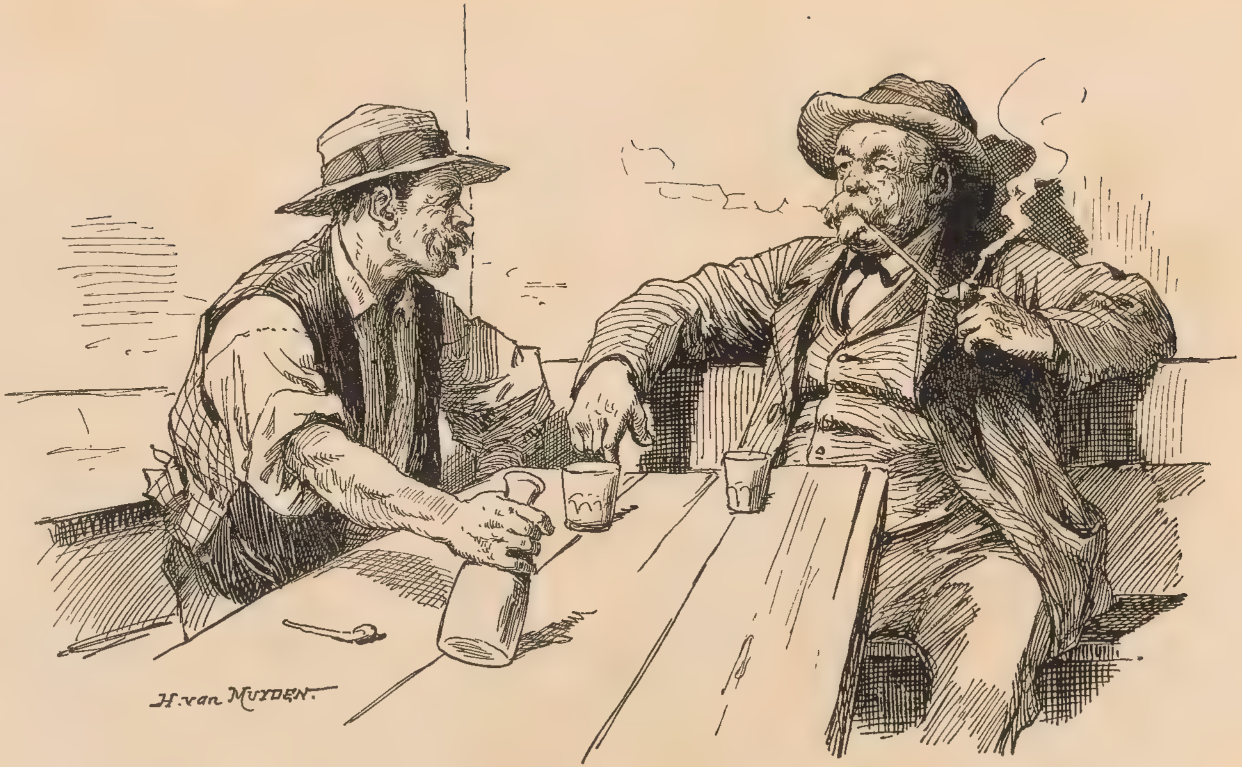


Portrait

DAVID ESTOPPEY

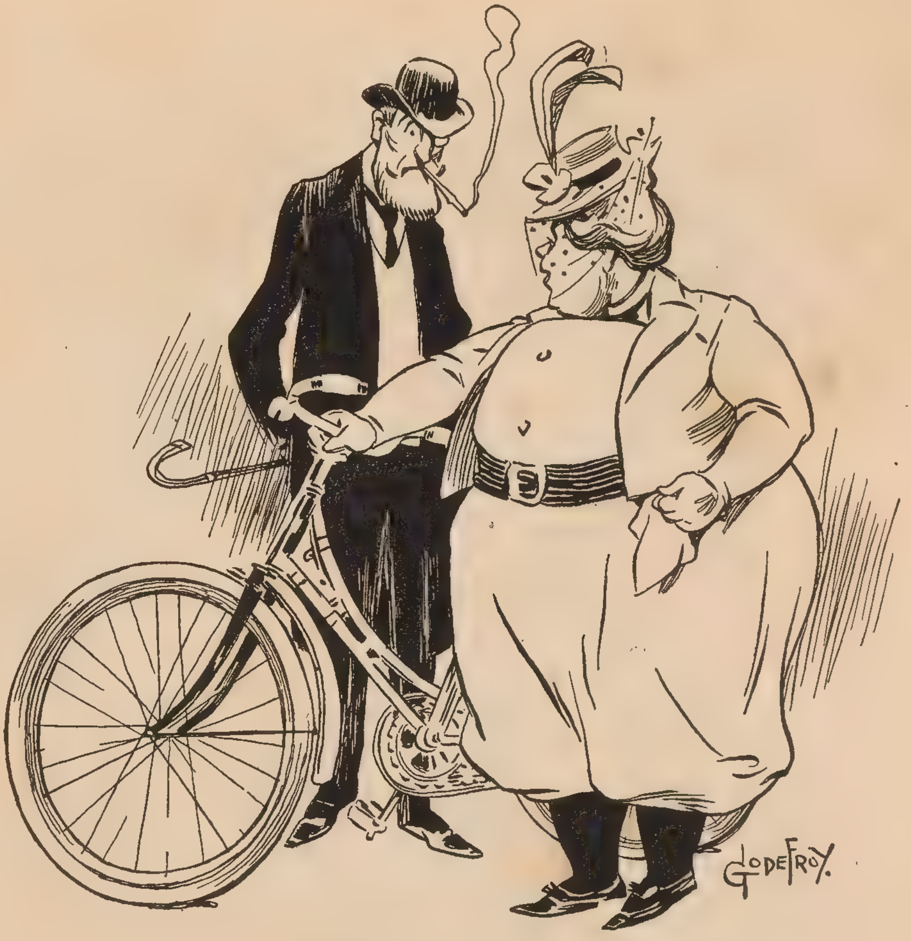

H. van MUYDEN.

— Un verre de rouge, mantenant, hein!?
— Merci, je mélange pas —
— On [illegible] mélange pas, on les met l'un su l'autre!

(By permission of "Papillon")

Boon Companions

H. VAN MUYDEN



“ *N'est-ce pas ça se voit*
que j'ai maigri depuis que
je fais de la bicyclette ? ”

“ GODEFROY ” (M. VALLET)

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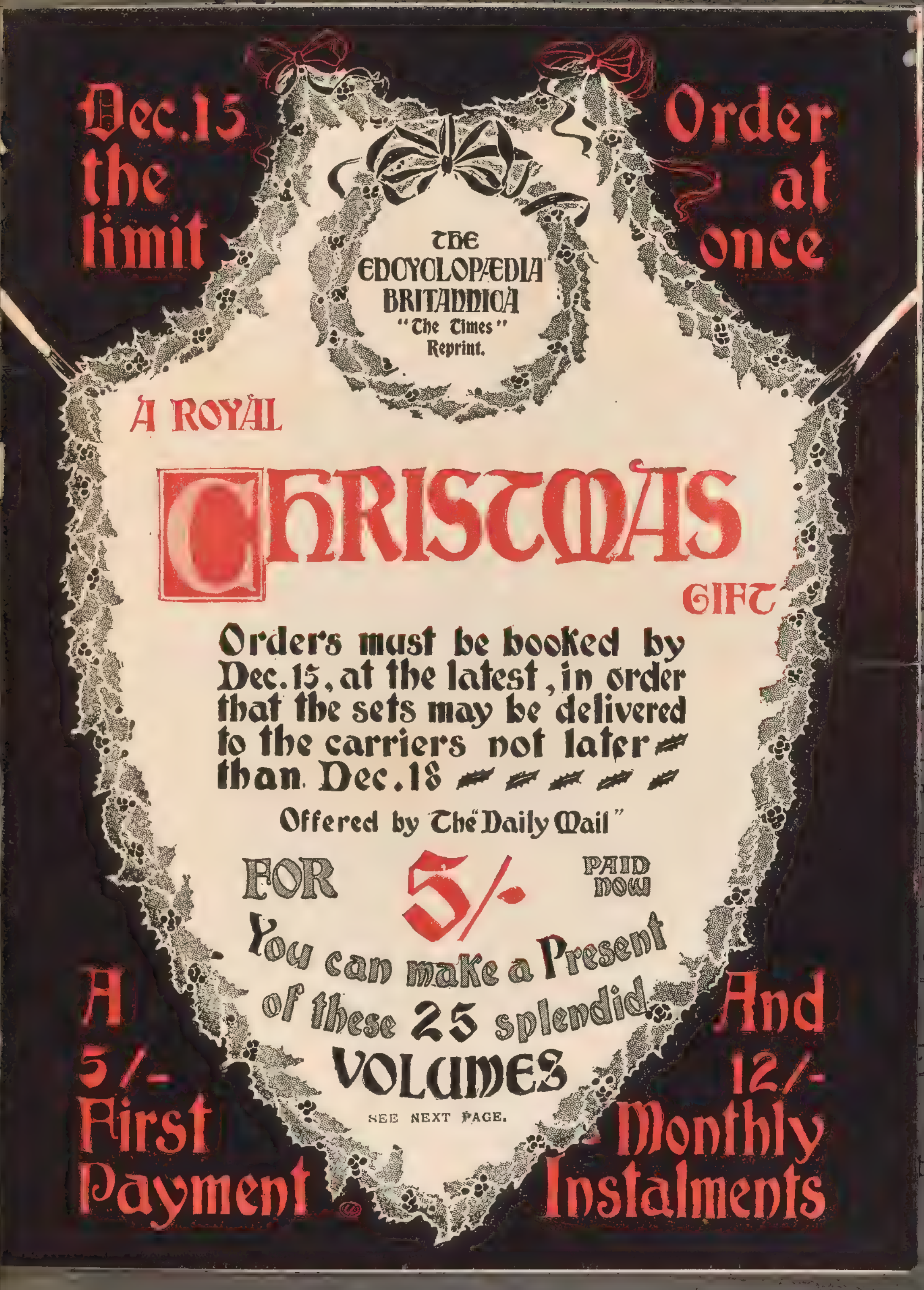

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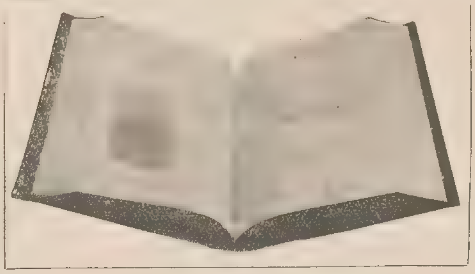

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